



CLONE CHAT
WITH ROB COLEMAN AND DAVID ACORD!

MERCENARIES
ZAM WESELL AND AURRA SING MATCH-UP!

LAUNCHPAD
ALL THE LATEST NEWS, GAMES, AND FUN!

STAR WARS

INSIDER

THREEPIO

C-3PO

ACTION STATIONS!
The Making of a *Star Wars* Action Figure

MIDAS TOUCH!

C-3PO ACTOR ANTHONY DANIELS
TALKS CONVENTIONS & CLONE WARS!

ISSUE #107
Feb/Mar 2009 \$5.99

BLASTER!

Books, Toys, Collecting,
Classic Scene, Comics,
Ask Lobot, Bantha Tracks!

AN EWOK ADVENTURE

We look back at
1984 and a return
to the Endor Moon

DOCKING BAY

THIS ISSUE.....

"LOOK SIR, DROIDS!" —SECOND TROOPER

FEATURES



16 FIGURING OUT HASBRO!

Discover the amazing journey a *Star Wars* action figure takes in order to reach the shelves of your toy store!

24 THE BIG INTERVIEW: ANTHONY DANIELS!

STAR WARS' LONGEST SERVING ACTOR TALKS ABOUT LIFE AS THE GOLDEN DROID!

BIG
INTERVIEW



34 ROB COLEMAN

The animation supervisor on the first season of *Star Wars: The Clone Wars* talks about the making of the hit show and why he toughened up R2-D2!

46 DAVID ACORD

Meet the man who brings the sounds of *Star Wars: The Clone Wars* to life!



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DEPARTMENTS

06 EDITOR'S WELCOME

The view from inside *Insider*, plus details on how to contact the magazine team.



08 LAUNCH PAD

George Lucas and Samuel L. Jackson celebrate, plus we reveal unseen art from a new Topps *Star Wars Galaxy* set (above!).

32 VERSUS

It's the battle of the Bounty Hunters as Zam Wesell takes on Aurra Sing in a deadly fight to the finish!

44 A LONG TIME AGO.... 1984

The Ewoks embark on an adventure, and this time they talk!



63 ASK LOBOT

BLASTER

INSIDE THE UNIQUE *STAR WARS INSIDER* PREVIEW SECTION

57 BOOKS

Return to a time before the Empire struck back as the heroes experience a galactic credit crunch!

58 COMICS

Hold your breath and travel beneath the surface as the saga goes underwater!

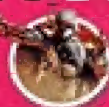
62 COLLECTING

Find out why C-3PO is worth his weight in gold to *Star Wars* collectors!

67 TOYS

Bobble heads wobble, heroes assemble, and Red-Five gets replicated!

70 BOUNTY HUNTERS



Some lucky fans gets up close and personal with their *Star Wars* idols—and win prizes, too!

72 BANTHA TRACKS

All the very best from the world of *Star Wars* fandom!

76 CLASSIC MOMENT

Discover the shocking truth behind how Mara Jade Skywalker met her demise!





EDITOR'S WELCOME

"What?! Go on adventures? Explore the galaxy? You must be short-circuiting again! We are droids, after all...Nothing exciting ever happens to us!"

—C-3PO, *Star Wars: Droids*, The Karbarla Adventures

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STAR WARS

Can you remember the daring attack by Rebel forces on my mum's dining room? How about the time Darth Vader and his Ugnaught slaves staged a bold hijack of the *Millennium Falcon*, landing it on a not-so remote Imperial research base—in fact, our family breakfast table—to uncover hidden Rebel secrets? Or perhaps the time the rancor keeper took out his deadly revenge on Luke Skywalker in his newly built alien zoo (actually, our backyard)?

You probably don't, because these adventures happened around 1984 in a sleepy suburb south of London. Many of my favorite *Star Wars* memories—okay, some of my favorite memories period—go back to the hours of fun I had with Kenner's classic *Star Wars* toys. What's funny is that you can be sure that similar stories were taking place all across the world as kids' imaginations were fueled by George Lucas' movies and the possibilities they offered.

Flash forward and Hasbro, which acquired Kenner in 1991 and resumed producing *Star Wars* action figures in 1995, has continued that grand tradition of providing those crucial tools for kids and fans to tell their stories. Check out how they decide what's coming next, which characters are action figure

A-listers, and why Han Solo isn't quite as popular in plastic as he is in person!

Elsewhere this issue, we meet one of the hardest working actors in *Star Wars*, Anthony Daniels, as he talks about

his role as everybody's favorite protocol droid. Always popular with fans at conventions and events, Daniels is a crucial and much-loved part of the saga, and he's back as Threepio panics his way through *The Clone Wars*!

Talk of *The Clone Wars* brings us to CG animation veteran Rob Coleman and sound designer David Acord, who offer some behind-the-scenes secrets about the making of the show. Although Rob has now moved on, he still has plenty to say about his work helping to set



GO FIGURE!

Jump to hyperspeed and head for page 16 for an exclusive look at the making of a *Star Wars* action figure!

up Lucasfilm Animation's Singapore facility, supervising some aspects of the animation of the show and toughening up R2-D2 in *Duel of the Droids*!

2009 is set to bring season two of *The Clone Wars* and the 10th anniversary of *Star Wars*: Episode I *The Phantom Menace* along with some big surprises! Keep up with *Star Wars Insider* as we bring you all the very best from that galaxy far, far away!

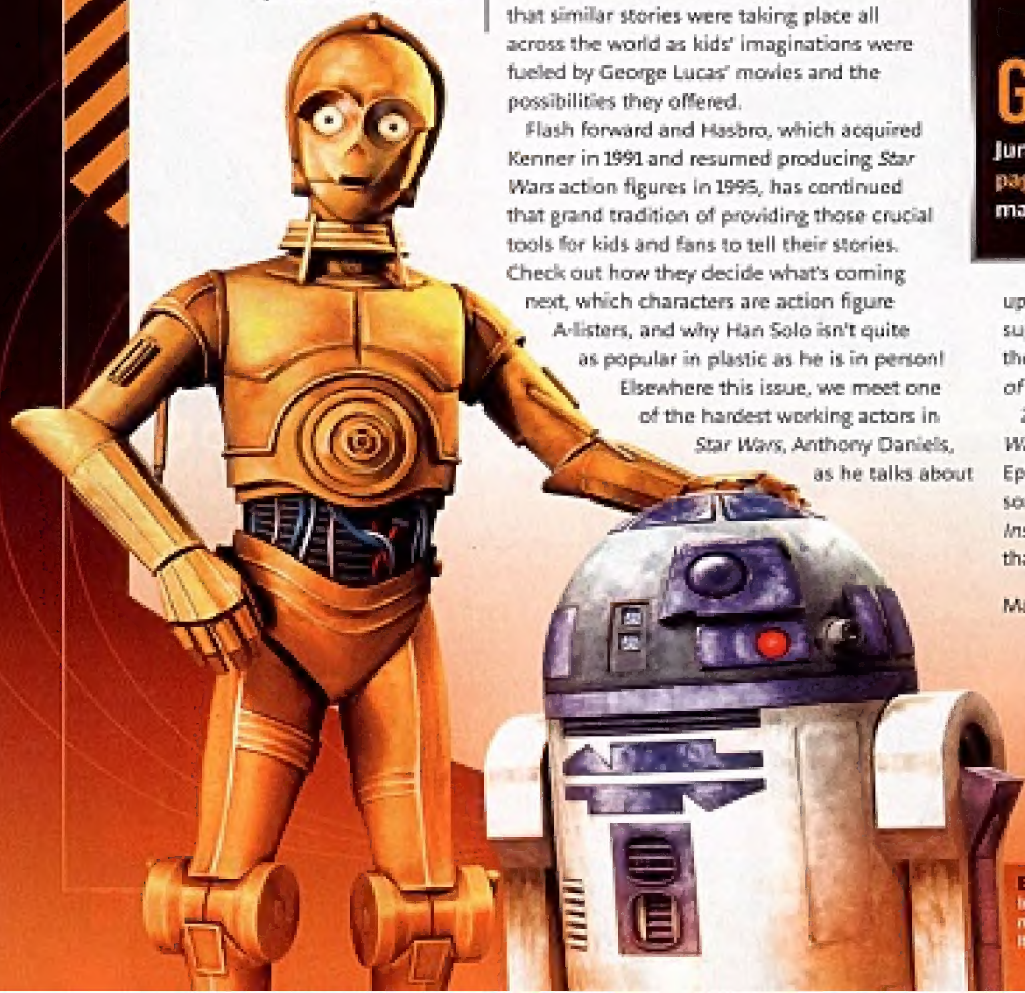
May the Force be with you all,

Jonathan Wilkins

Jonathan Wilkins, Editor

Errata:

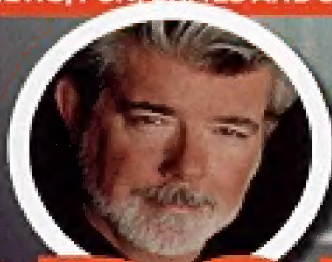
In our *Clone Wars* episode guide in *Star Wars Insider* 106, we mistakenly credited the wrong director for *Cloak of Darkness*. It was, in fact, directed by Dave Filoni. Our apologies!



LAUNCH

ALL THE LATEST NEWS, FUN, GAMES AND GOSSIP FROM THE STAR WARS UNIVERSE

STAR AWARDS!



ART DIRECTORS GUILD HONORS GEORGE LUCAS

The Art Directors Guild will bestow its Cinematic Imagery Award on George Lucas at its 13th annual Excellence in Production Design Awards set for February 14 in Beverly Hills, California.

The annual honors focus on eight categories in feature film, TV and commercials/music video. Director Ron Howard will present the award to Lucas. The two men worked together on 1988's *Willow* after Howard starred in Lucas' earlier *American Graffiti*.

FURTHER RECOGNITION

Lucas will receive the prestigious Lincoln Medal in honor of his accomplishments which, "embody the character and legacy of President Abraham Lincoln," said the, said the Executive Committee of the Board of Ford's Theater.

Lucas will receive the honor at the theater's Grand Reopening Celebration February 11, 2009, after 18 months of renovation. The Lincoln Medal is given annually to individuals who through their body of work, accomplishments, or personal attributes.

The medal was first presented in 1981. Recipients have included First Ladies Laura Bush and Hillary Rodham Clinton, and Robert Iger, President and CEO of the Walt Disney Company. 🍌

DARTH VADER IS TOAST!

Sharp-eyed readers may recall that we wondered why there wasn't a *Star Wars* toaster back in *Star Wars Insider* #101.

Well, somebody was listening and there is now a *Star Wars* toaster exclusively available at StarWarsShop.com! Featuring the *Star Wars* logo on its side, it has a variety of settings, including toast from frozen and reheat. The coolest feature though is that each slice of toast you make features the image of Darth Vader toasted onto the bread!



PAD

PUT IT IN YOUR DIARY... FAN DAYS III

Following the huge success of *Star Wars* Fan Days II, a third Fan Days event will be held on October 24-25, 2009 in Plano, Texas. Details at www.scifiexpo.com



PAGE 34

CLONE
WARF

ROB COLEMAN
INTERVIEW



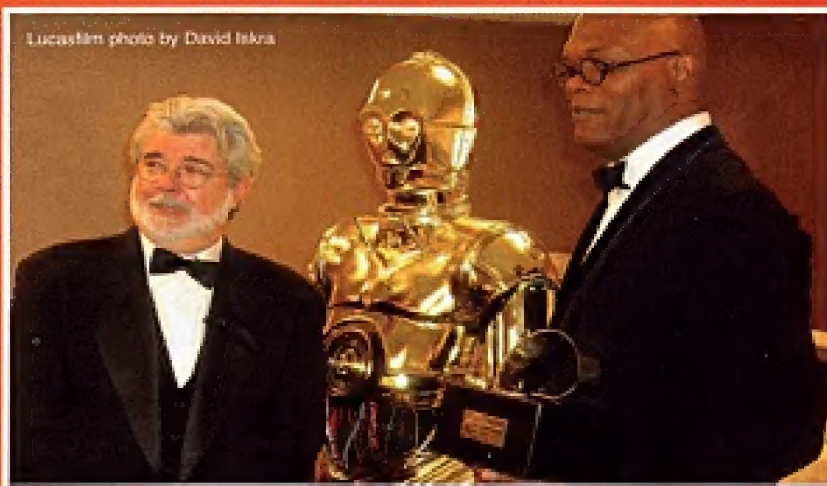
PAGE 24

"THREEPIO HAS BEEN
VERY KIND TO ME
ALL THESE YEARS."
ANTHONY DANIELS
INTERVIEW

PLUS: 16.HASBRO// 32.VERSUS// 55.BLASTER

AN AWARD FOR WINDU!

ACTOR SAMUEL L. JACKSON RECEIVES
THE AMERICAN CINEMATHEQUE AWARD



Lucasfilm photo by David Iskra

Mace Windu himself, the inestimable actor Samuel L. Jackson, became the 23rd recipient of the American Cinematheque Award in a gala ceremony that turned into a bit of a roast in Beverly Hills, California the evening of Dec. 1. George Lucas, who heeded Jackson's public appeal on a talk show to be in the *Star Wars* prequels, presented Jackson with the trophy, with the assistance of C-3PO and R2-D2.

The Award is presented annually to an extraordinary artist currently making a significant contribution to the art of the moving picture. In announcing the award, American Cinematheque chairman Rick Nicita said, "Samuel L. Jackson is a professional's movie star. The obvious talent and commitment that he brings to each role has resulted in what is arguably the highest total box-office gross of any actor in movie history. He has brought his unique brand of conviction and charisma to iconic blockbusters like the *Star Wars* series and his Academy Award-nominated role in

Pulp Fiction, as well as to literally dozens of pictures praised by critics and embraced by the public."

C-3PO, along with R2-D2, took the stage and called "Master Jackson" delightful to work with... "for a human." Before presenting Jackson with the award, Lucas praised him, calling him "unequivocally one of the most honest, straightforward, kindest human beings I've ever met."

Jackson praised the American Cinematheque for its work. "In this age of DVDs and Internet downloads, I think it's very important that there's an organization out there that values and salutes the movie-going experience." He said the award not only honored his contribution to filmmaking but also a lifetime of movie fandom. "To everyone in this room, and audiences all over the world, I give you my heartfelt thanks." ☺

EXPANDED UNIVERSE >>>

Established in 1981, the American Cinematheque is a non-profit viewer-supported film exhibition and cultural organization dedicated to the celebration of the moving picture in all of its forms.



A MUSICAL JOURNEY BEGINS!

The O2, London, England will be the first venue to host *Star Wars: A Musical Journey*, which is set to tour Europe through 2009. The first show will be held on Friday April 10 before launching its European tour.

The show combines an extensive selection of Oscar-winning composer John Williams' unforgettable scores from

all six *Star Wars* movies into an extraordinary two-hour musical event that features scenes from the movies, live narration and, at The O2, the 86-piece Royal Philharmonic Orchestra and choir. *Star Wars: A Musical Journey* is produced by Another Planet Touring, in association with Lucasfilm Ltd.

The live multi-media performance

will also include an exhibition of memorabilia from all six films, provided by the Lucasfilm Archives, including original models, props, costumes, and production artwork.

EXPANDED UNIVERSE >>>

Tickets to *STAR WARS: A Musical Journey* are on sale now, online at www.theo2.co.uk or by calling 0844 856 0202.

TOP 10 MUSICAL MOMENTS!

EVERYBODY HAS THEIR OWN FAVORITE *STAR WARS* MUSICAL CUE AND WITH THE LIVE EXPERIENCE STARTING IN APRIL, WE PRESENT OUR TOP 10!

10. IMPERIAL MARCH

The biggest, baddest, and the best! The bad guys most certainly get their share of the great tunes!

9. LEIA'S THEME

As bold and beautiful as the lady herself, this is easily one of John Williams' most powerful compositions.

8. CANTINA BAND

Both tunes played by the cantina band are classics. Why haven't these guys been discovered outside of Tatooine yet?

7. ACROSS THE STARS

Ah, young love. This track perfectly highlights the inevitable romance and even more inevitable tragedy of Anakin's relationship with Padmé.

6. THE THRONE ROOM

The day is won and the heroes are rewarded. What better way to celebrate than with a medal-giving ceremony accompanied by the *Star Wars* theme at its most triumphant and life affirming? Heoray!

5. DUEL OF THE FATES

With a choir backing John Williams' astonishing theme for the Jedi in combat, this somehow makes *Star Wars* even more epic—as if it needed it!

4. THE LITTLE PEOPLE WORK

A cute little theme that accompanies the Jawas, as they go about their business on Tatooine. John Williams' music perfectly combines the sense of the mundane (for the Jawas) with a sense of otherworldly wonder (for us).

STAR WARS RETURNS DOWN UNDER!

A GALAXY FAR, FAR AWAY IS BROUGHT TO LIFE IN AUSTRALIA!

Fans in the southern hemisphere can visit *Star Wars: Where Science Meets Imagination*, the traveling exhibition that debuted at the Museum of Science, Boston. The exhibition, created in collaboration with Lucasfilm, has reached the Powerhouse Museum, Sydney, Australia.

The exhibition includes extensive video interviews with filmmakers, scientists, and engineers, and more than 20 hands-on interactive displays from the six *Star Wars* films shot over 30 years. Visitors can experiment with magnetic levitation devices, build their own miniature droids, or take a spin on a hovercraft similar to Luke Skywalker's landspeeder!

Powerhouse Museum's Hayley Gallant said, "The exhibition will fascinate visitors of all ages. *Star Wars: Where Science Meets Imagination* explores the fantasy technologies depicted in the *Star Wars* movies, the real science behind them, and the latest research that may someday lead to remarkable real-life equivalents. *Star Wars* droids, including C-3PO (as voiced by Anthony Daniels) and R2-D2, help visitors discover the latest advances in real-life robotics. How do we develop

robots that can operate easily in the everyday world or communicate in increasingly intelligent ways? Listen in as C-3PO and a leading roboticist from MIT debate the merits of R2-D2 in the exhibition's Immersive Robot Theater, then try your hand at designing your own mini-robot."

Some of the costumes included in the display include: Wookiees from Kashyyyk; Jedi robes worn by Obi-Wan Kenobi, Mace Windu, and Yoda; male and female Tusken Raiders from Tatooine; and Princess Leia's iconic white dress from *A New Hope*. Says Gallant, "It's great for visitors to really see the intricate work that goes into making the models and the props."

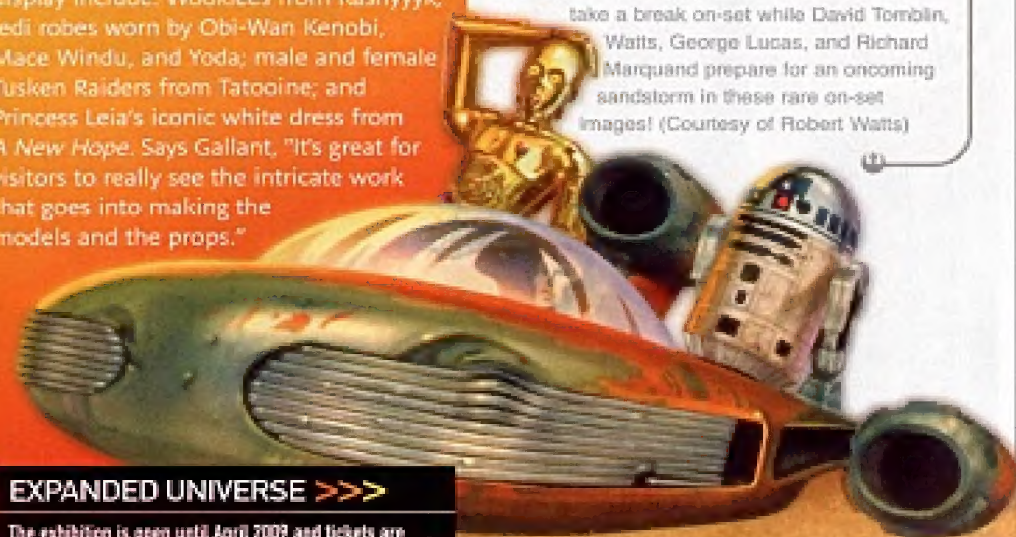
EXPANDED UNIVERSE >>>

The exhibition is open until April 2009 and tickets are available now at www.powerhousemuseum.com.

STAR WARS TIME FRAME



Above: Shooting begins on *Return of the Jedi*. Mark Hamill and Co-producer Robert Watts take a break on-set while David Tomblin, Watts, George Lucas, and Richard Marquand prepare for an oncoming sandstorm in these rare on-set images! (Courtesy of Robert Watts)



3. SKIFF BATTLE

The build-up! The anticipation! The excitement as the *Star Wars* theme explodes as Luke flips up and catches his lightsaber! The end is similarly exciting as the heroes live to fight another day!

2. SOLO AND THE PRINCESS

Capturing the roguish charm of our favorite Corellian and his unpredictable romance with the pushy Princess, this fabulous cue conveys the broad sweep of their unlikely union!



AND THE WINNER IS....

1. BINARY SUNSET

A farm boy gazes out to the twin suns of his home planet and wonders if he will ever meet his fate.... If this doesn't make the hair on the back of your neck stand on end then you might well be reading the wrong magazine!

Write to the usual address (page 6) and tell us about your favorite piece of *Star Wars* music!

C-3PO BECOMES A BOUNTY HUNTER!



We are used to readers sending in their photos to our Bounty Hunters section, but here's a first! We recently received a message, postmarked "a galaxy far,

far away," from everybody's favorite protocol droid sharing his meeting with Earth-based pop superstar, Justin Timberlake! 🌌



READER REVIEW

I recently attended a *Star Wars* fireworks display held on a rainy night at LEGOLand Windsor in the U.K. Thankfully the fireworks were very impressive, and served as a well-earned reward for a day of freezing rain. Playing out to the strains of *Duel of the Fates* and the score to *Return of the Jedi*, the sky lit up as red and green rockets criss-crossed the dark clouds, reminiscent of the classic battles between Vader and Luke. The trench run was recreated by red and white rockets flying upwards, and culminated in a huge red Death Star firework exploding over the park. Andrew Wickes, by email

SEE THIS MONTH'S BOUNTY HUNTER WINNERS ON PAGE 70



Lucasfilm photo by David Iskra



70K7N, 1102



A FEAST FIT FOR A JEDI!



Here's a tasty interpretation of "Yoda's Incredible Herb Stew"—originally prepared exclusively for National Public Radio by noted gourmet chef and author, Craig Claiborne.

This recipe goes way back to 1983, when NPR debuted a new 10-part

radio drama based on *The Empire Strikes Back*. Craig Claiborne was invited to create his own tasty version of "rootleaf," a succulent dish featured in both the film and radio versions. If you remember, "rootleaf" was prepared for Luke Skywalker by Yoda, the ancient Jedi Master. 🍲

YODA'S HERB STEW

by Craig Claiborne

INGREDIENTS:

3 pounds lean lamb or other meat
6 tablespoons light or vegetable or other oil
6 cups finely chopped parsley
3 cups thinly sliced onions
1 tablespoon finely chopped garlic
2 teaspoons ground coriander
2 teaspoons ground cumin
1 teaspoon ground turmeric
2 tablespoons finely minced ginger root
1 teaspoon chopped seeded hot green or red chilies
1/4 teaspoon ground cardamom
1/4 teaspoon ground cinnamon
1/4 teaspoon ground cloves
1 bay leaf
3 pounds fresh spinach, well rinsed with tough stems removed
Salt to taste, if desired
Freshly ground pepper to taste

INSTRUCTIONS:

1. Cut the meat into one-inch cubes, and add salt and pepper to taste.
2. Heat half the oil in a heavy skillet and add the meat, turning to brown the pieces on all sides.
3. Heat the remaining oil in a Dutch oven or heavy casserole and add parsley, onions, and garlic. Cook, stirring often until the onions are wilted. Add the meat, coriander, cumin, turmeric, ginger root, chilies, cardamom, cinnamon, cloves, bay leaf, and salt and pepper to taste. Stir.
4. Add water to cover, bring to boil and cover tightly. Let simmer about 2 to 2 1/2 hours until the meat is quite tender.
5. Meanwhile, drop the spinach into a kettle of boiling water with salt to taste and let simmer about five minutes. Drain well and run under cold water. Drain thoroughly.
6. Squeeze the spinach to remove all excess liquid. Place the spinach on a chopping block and chop coarsely.

7. Add the spinach to the stew and stir. Let simmer together about five minutes.

Yield: Eight servings. Enjoy it, you will!



NEW CARDS OFFER A DIFFERENT TAKE ON THE SAGA

appeared in the movies. Not surprisingly, some of the art submitted was deemed at the time a bit "far out" by Lucasfilm. Additionally, many pieces were at

catcombs of Topps picture archives.

With the four series of *Star Wars* Galaxy, editors at Topps decided to re-visit those



With the fourth series of *Star Wars Galaxy*, editors at Topps decided to re-visit those



Find out who got it right, and who was way off, when the *Star Wars* Galaxy 4 trading cards are released February 11.



FEBRUARY/MARCH 2009

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1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Conclusion**
 6. **References**
 7. **Appendix**
 8. **Index**
 9. **Table of Contents**
 10. **Figure 1**
 11. **Figure 2**
 12. **Figure 3**
 13. **Figure 4**
 14. **Figure 5**
 15. **Figure 6**
 16. **Figure 7**
 17. **Figure 8**
 18. **Figure 9**
 19. **Figure 10**
 20. **Figure 11**
 21. **Figure 12**
 22. **Figure 13**
 23. **Figure 14**
 24. **Figure 15**
 25. **Figure 16**
 26. **Figure 17**
 27. **Figure 18**
 28. **Figure 19**
 29. **Figure 20**
 30. **Figure 21**
 31. **Figure 22**
 32. **Figure 23**
 33. **Figure 24**
 34. **Figure 25**
 35. **Figure 26**
 36. **Figure 27**
 37. **Figure 28**
 38. **Figure 29**
 39. **Figure 30**
 40. **Figure 31**
 41. **Figure 32**
 42. **Figure 33**
 43. **Figure 34**
 44. **Figure 35**
 45. **Figure 36**
 46. **Figure 37**
 47. **Figure 38**
 48. **Figure 39**
 49. **Figure 40**
 50. **Figure 41**
 51. **Figure 42**
 52. **Figure 43**
 53. **Figure 44**
 54. **Figure 45**
 55. **Figure 46**
 56. **Figure 47**
 57. **Figure 48**
 58. **Figure 49**
 59. **Figure 50**
 60. **Figure 51**
 61. **Figure 52**
 62. **Figure 53**
 63. **Figure 54**
 64. **Figure 55**
 65. **Figure 56**
 66. **Figure 57**
 67. **Figure 58**
 68. **Figure 59**
 69. **Figure 60**
 70. **Figure 61**
 71. **Figure 62**
 72. **Figure 63**
 73. **Figure 64**
 74. **Figure 65**
 75. **Figure 66**
 76. **Figure 67**
 77. **Figure 68**
 78. **Figure 69**
 79. **Figure 70**
 80. **Figure 71**
 81. **Figure 72**
 82. **Figure 73**
 83. **Figure 74**
 84. **Figure 75**
 85. **Figure 76**
 86. **Figure 77**
 87. **Figure 78**
 88. **Figure 79**
 89. **Figure 80**
 90. **Figure 81**
 91. **Figure 82**
 92. **Figure 83**
 93. **Figure 84**
 94. **Figure 85**
 95. **Figure 86**
 96. **Figure 87**
 97. **Figure 88**
 98. **Figure 89**
 99. **Figure 90**
 100. **Figure 91**
 101. **Figure 92**
 102. **Figure 93**
 103. **Figure 94**
 104. **Figure 95**
 105. **Figure 96**
 106. **Figure 97**
 107. **Figure 98**
 108. **Figure 99**
 109. **Figure 100**
 110. **Figure 101**
 111. **Figure 102**
 112. **Figure 103**
 113. **Figure 104**
 114. **Figure 105**
 115. **Figure 106**
 116. **Figure 107**
 117. **Figure 108**
 118. **Figure 109**
 119. **Figure 110**
 120. **Figure 111**
 121. **Figure 112**
 122. **Figure 113**
 123. **Figure 114**
 124. **Figure 115**
 125. **Figure 116**
 126. **Figure 117**
 127. **Figure 118**
 128. **Figure 119**
 129. **Figure 120**
 130. **Figure 121**
 131. **Figure 122**
 132. **Figure 123**
 133. **Figure 124**
 134. **Figure 125**
 135. **Figure 126**
 136. **Figure 127**
 137. **Figure 128**
 138. **Figure 129**
 139. **Figure 130**
 140. **Figure 131**
 141. **Figure 132**
 142. **Figure 133**
 143. **Figure 134**
 144. **Figure 135**
 145. **Figure 136**
 146. **Figure 137**
 147. **Figure 138**
 148. **Figure 139**
 149. **Figure 140**
 150. **Figure 141**
 151. **Figure 142**
 152. **Figure 143**
 153. **Figure 144**
 154. **Figure 145**
 155. **Figure 146**
 156. **Figure 147**
 157. **Figure 148**
 158. **Figure 149**
 159. **Figure 150**
 160. **Figure 151**
 161. **Figure 152**
 162. **Figure 153**
 163. **Figure 154**
 164. **Figure 155**
 165. **Figure 156**
 166. **Figure 157**
 167. **Figure 158**
 168. **Figure 159**
 169. **Figure 160**
 170. **Figure 161**
 171. **Figure 162**
 172. **Figure 163**
 173. **Figure 164**
 174. **Figure 165**
 175. **Figure 166**
 176. **Figure 167**
 177. **Figure 168**
 178. **Figure 169**
 179. **Figure 170**
 180. **Figure 171**
 181. **Figure 172**
 182. **Figure 173**
 183. **Figure 174**
 184. **Figure 175**
 185. **Figure 176**
 186. **Figure 177**
 187. **Figure 178**
 188. **Figure 179**
 189. **Figure 180**
 190. **Figure 181**
 191. **Figure 182**
 192. **Figure 183**
 193. **Figure 184**
 194. **Figure 185**
 195. **Figure 186**
 196. **Figure 187**
 197. **Figure 188**
 198. **Figure 189**
 199. **Figure 190**
 200. **Figure 191**
 201. **Figure 192**
 202. **Figure 193**
 203. **Figure 194**
 204. **Figure 195**
 205. **Figure 196**
 206. **Figure 197**
 207. **Figure 198**
 208. **Figure 199**
 209. **Figure 200**
 210. **Figure 201**
 211. **Figure 202**
 212. **Figure 203**
 213. **Figure 204**
 214. **Figure 205**
 215. **Figure 206**
 216. **Figure 207**
 217. **Figure 208**

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TOY WARS!



**HASBRO'S
DESIGNERS
AND SCULPTORS
OFFER A PEEK BEHIND
THE TOYMAKER'S
CURTAIN AS JASON FRY
LOOKS AT WHAT IT TAKES
TO GET A *STAR WARS*
FIGURE READY
FOR ACTION!**

As you read this, somewhere out there kids, parents, and collectors are standing in toy-store aisles, looking through racks of *Star Wars* figures for favorite characters or new additions to their collections. What they may not know, however, is that putting that new toy through its plastic paces marks the final step in a long process—one that takes more than a year and involves hundreds of people on two continents, from designers and marketers to sculptors and factory workers.

It's a warm October day at the Pawtucket, Rhode Island, headquarters of Hasbro. Sitting in the warren of *Star Wars* toys and books that is his office, Hasbro Vice President of Global Brand Management and Development Derryl DePriest is thinking 14 months ahead. The day before, DePriest and Hasbro's designers began discussing the line plan for 2010's action figures with Lucasfilm—the first discussions in a month of back-and-forth that will fill in the details about the year's offerings.

The line plan, DePriest explains under the watchful gaze of a life-size Watto model sporting an Indiana Jones fedora, "helps us create a language" about what's to come.

MAKING THE 'A' LIST

The starting point:
How many figures, in
how many waves?

Hasbro considers seven or eight waves of figures per year ideal for getting collectors out to the stores in search of something new every six to eight weeks. The company tries to offer a wave from each of the six *Star Wars* movies a year, though it will sometimes skip a movie, or double up on one. (Unforeseen changes in scheduling can lead to a wave of "repaint" figures, intended to prevent a long period without new figures on shelves.)

A typical wave contains six to eight figures, yielding about 60 figures a year. But Hasbro has neither the sculpting nor the tooling capacity to make that many completely new figures.

So the next step is deciding how many figures will be all new, how many will be "refreshes" (new figures that make use of previously-tooled parts or repaints of older figures), and how many will be "carry-forward" figures requiring no changes.

From left:
Darryl DePriest,
toy maker
A Yoda fan,
Yoda warrior;
Anakin
Skywalker;
action figure
pieces, but
who is it?
Kyle Katarn

The team scrutinizes each proposed wave to make sure it has the right mix of new figures, refreshes, and carry-forward figures that will appeal to both kids and collectors. Figures are graded based on their expected appeal at retail. A typical wave of eight figures, DePriest says, might have three A-rated characters (produced in greater numbers), a couple of Bs or Cs, and would be filled out with figures principally of interest to collectors.

"We impose very tight rules on ourselves," DePriest says.

So who's an A? DePriest says there are only 12 in the saga, emphasizing that it isn't a character that gets a grade, but an aspect of a character. "Not all Lukes are created equal," as he puts it—Luke Skywalker gets an A in his Jedi uniform or his pilot gear, but not in his farmboy duds. Boba and Jango Fett get As, as do clone troopers and stormtroopers—but despite his iconic status,

Han Solo doesn't have the kid appeal to merit one. Spunky

R2-D2 gets an A, but the generally peaceable C-3PO doesn't. And no female character, not even

Princess Leia, gets an A—which has nothing to do with sexism at Hasbro, but reflects the reality that female action figures don't do as well at retail.

MAKING A WAVE

Hasbro's designers and marketers define the specifics of the waves in breakout

sessions, with input from Lucasfilm. It gets interesting when there are open slots—designers get vetoes, and DePriest says with a smile that “there’s a little bit of draft-day trading,” with team members advocating for their favorites, arguing against figures they think are too obscure, and sometimes settling things with “hostage swaps.” (Some ideas are held over for another year or two, or left in Hasbro’s “parking lot” awaiting a chance at production). The designers are cheerfully open about their likes and dislikes: Hasbro Design Manager Brian Parrish says he’s a fan of aliens, droids and Jedi, but not of Jedi who are “old librarians,” while Design Director Brian Wilk says that, “I squish podracer pilots” and admits to four years of vetoing Willow Hood, *The Empire Strikes Back*’s “Ice Cream Maker Guy.” Willow backers prevailed: He’s coming this fall!



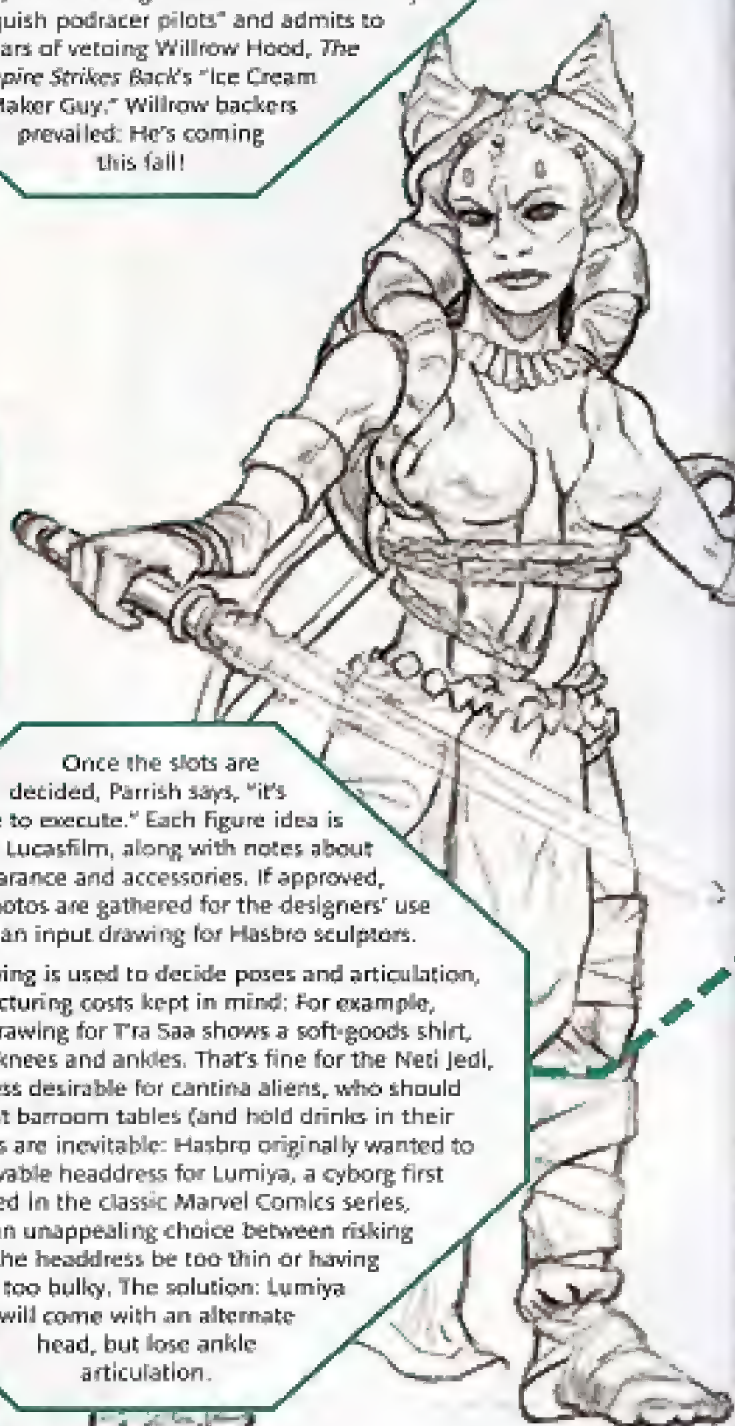
As an example of a finished wave, consider the *Return of the Jedi* wave slated for this spring, which DePriest calls “a little more collector-oriented” than is typical. Leading it is an all-new Luke in his black Jedi garb, a figure

DePriest calls an A+, saying that, “he could be in every wave the rest of the year and sell through.” Then there’s a new version of Princess Leia in her slave-girl outfit, with an alternate set of legs so she can stand or be posed reclining. She gets a C, as does a new two-pack of Ewoks—Paploo and NoApakk—that will use some recycled parts. (The fascinating tale of how NoApakk got his name will be revealed soon.) Then there’s a quartet of new, collector-oriented figures: Klaatu (in the outfit he wears in Jabba’s palace, a first for the modern line), a Nikto skiff guard, a new take on Malakili (the tearful Rancor Keeper), and the Dressellian commando Major Panno. Filling out the wave is a refresh figure that also gets a “collector” grade—the Sullustan Ten Numb, this time in his red pilot’s uniform—and a lone carry-forward figure, the ever-popular biker scout—who gets the wave’s second A grade.

Once the slots are decided, Parrish says, “it’s time to execute.” Each figure idea is sent to Lucasfilm, along with notes about its appearance and accessories. If approved, reference photos are gathered for the designers’ use in creating an input drawing for Hasbro sculptors.

The input drawing is used to decide poses and articulation, with manufacturing costs kept in mind: For example, Parrish’s input drawing for T’ra Saa shows a soft-goods shirt, but unarticulated knees and ankles. That’s fine for the Neti Jedi, but would be less desirable for cantina aliens, who should be able to sit at barroom tables (and hold drinks in their hands). Tradeoffs are inevitable: Hasbro originally wanted to make a removable headdress for Lumiya, a cyborg first encountered in the classic *Marvel Comics* series, but faced an unappealing choice between risking having the headdress be too thin or having it be too bulky. The solution: Lumiya will come with an alternate head, but lose ankle articulation.

“THERE WAS A LIGHTEARTED, LONG-RUNNING ARGUMENT OVER WHETHER EWOKS NEED ANKLE ARTICULATION!”



including a little something extra with figures isn't new—Hasbro figures have come with stands and collector coins, and the Saga Legends figures come with weapon packs. But packing in a droid part is a new idea. Other toy lines have featured such "build-a-mechanics," but instead of offering parts to make large creations, Hasbro is using the concept to bring some of the saga's many briefly glimpsed droids to collectors.

Diagram illustrating the components of a female figure, likely a prosthetic or anatomical model, with labels pointing to specific areas:

- ball joint neck
- ball & socket torso
- Insert molded shoulders
- Insert molded elbows
- hip articulation
- Insert molded knees
- Insert molded ankles

pvc belt

softgoods skirt

pvc hair

pvc glass

pvc removable chain

separate removable legs

A diagram of a female figure illustrating the placement of various prosthetic limbs and armor pieces. The figure is shown from the front, with labels pointing to different parts of her body:

- arm shield**: A shield-like piece on the upper arm.
- lower arm articulation**: A joint piece on the lower arm.
- upper arm articulation**: A joint piece on the upper arm.
- lower leg articulation**: A joint piece on the lower leg.
- upper leg articulation**: A joint piece on the upper leg.
- lower arm articulation**: A joint piece on the lower arm.
- upper arm articulation**: A joint piece on the upper arm.
- lower leg articulation**: A joint piece on the lower leg.
- upper leg articulation**: A joint piece on the upper leg.
- lower arm articulation**: A joint piece on the lower arm.
- upper arm articulation**: A joint piece on the upper arm.
- lower leg articulation**: A joint piece on the lower leg.
- upper leg articulation**: A joint piece on the upper leg.

MAKING THEM MOVEABLE

Articulation is equal parts art and design, an effort to marry the functionality of toy-making with the art of sculpting. "We consider articulation and the function of the character beforehand," Parrish says, adding that "some sculptors sculpt statues and then break them apart." Not Vennemeyer—he sculpts prototypes using ball-joints supplied by Hasbro's engineering department, and works closely with Parrish to figure out the best place to put the "breaks" for both aesthetics and manufacturing costs.

For example, Luke will have wrist articulation at the base of a gloved hand. That will make the break less noticeable, make painting easier because both sides of the break won't need to be the same color, and ensure there's enough room for the forearm to contain both the hand's "mushroom" peg and the elbow's ball joint. Waist articulation is tricky: Turning a figure's lower body can result in the top and bottom halves of the body overlapping unnaturally. Hasbro's answer is a kind of ball and socket, in which the hips have enough room to turn but remain inside the upper body.

Articulation can lead to disagreements within the design team—witness a lighthearted, long-running argument between Wilk and Parrish over whether Ewoks need ankle articulation.

"Your worst excuse was 'Somebody could make him swim!'" Wilk exclaims, to which Parrish argues that without ankle articulation, a figure's foot can't rest flat if a leg is moved forward or backward.

Main: A head is carefully sculpted.
Below left: An unpainted Nikto takes aim.
Below right: An unpainted Darth Maul from the comic book story *Old Wounds*.

Sometimes articulation is added not by designers or sculptors, but during the manufacturing process in China, since, it can be easier to make a small part separately and join it to the rest of the figure. The prototype Darth Krayt's ponytail and head are a single piece, but Parrish knows the factory may want to make the ponytail a separate part, which could impact costs.

Still, all the ingenuity in the world can't keep some sculpts from being difficult—take Leia in her slave-girl outfit, for instance. "Because she's such a small woman and hardly wearing any clothes, the wrists and ankles get very thin," Parrish says—yet beef up those joints too much and the figure will look unnatural. "Carrie Fisher wearing a Hoth outfit is much easier for articulation." (The upcoming Slave Leia will have swivel wrists and insert-molded ankles.)

Lucasfilm recently approved the Luke prototype and asked for minor changes on the alternate Lumiya head. Vennemeyer plans to clean up the back of the headdress a bit and reduce its "muzzle" slightly. When that's done, she'll go to the model shop—and come back in pieces.

"I WANT THE END RESULT TO BE THAT I SEE A KID OR A COLLECTOR PICK UP A PRODUCT AND SAY, 'THIS IS AWESOME—I WANT THIS.'"



"I'll spend weeks working on a figure and I'll get a baggie back," Vennemeyer says with a smile, holding up small bags holding a shattered *Dark Empire* Luke and the remains of General Grievous. (Wilk, grinning, cracks that "I'd rather draw than sculpt.")

This seems cruel, but it's a normal result of the process at the model shop: The prototype's parts will be used to create a mold of silicon rubber, with the wax scraped out and urethane material poured in. The resulting hardcopy will be returned to Vennemeyer, who'll make sure no pieces have broken off or formed with air bubbles.

If all's well, an unpainted hardcopy will go to a Hasbro factory in China to guide the creation of the tooling needed for production. The factory will return a "first shot" to Hasbro, made from whatever resin is available (which is why first shots are often made in strange colors), often with small changes made by the people overseeing the manufacturing process.

"Plastic is an inexact science," Parrish says. "Humidity, temperature, the temperature of the mold itself will change how it responds. It's like cooking."

While that's happening, another hardcopy will go to the model shop and be painted according to Parrish's specifications. This hardcopy will go to Lucasfilm for approval; once given, a paint master will be sent to China, with paint samples coming back.

This is where most changes take place, Parrish says. The factories might opt for a paint wash on hair, where Hasbro prefers drybrushing, or decisions might be needed about whether to paint freehand or use a tampo.

(A tampo is a technique for stamping plastic, and typically used for painted details that shouldn't vary from figure to figure, such as the symbols on Boba Fett's armor.

Battle-damage marks, on the other hand, can vary and so might be fine painted freehand.)



FINAL STAGES

The factories will return packaged production samples to Hasbro, for approval by the company and Lucasfilm. (Sometimes something isn't right, and the product is either disapproved or Hasbro decides to do a "running change," meaning it will be released as is and corrected later.) Parrish says packaging is "often underappreciated" by fans, noting that, "the package's whole point is to make the product inside it shine."

"If you make things personal, it makes it more difficult," Parrish says of the inevitable bumps and bruises, adding that, "I want the end result to be that I see a kid or a collector pick up a product and say, 'This is awesome—I want this.' If that's the end point in mind, the little tradeoffs are less important at the end of the day."

"We're artists, but we're artists who manufacture products," says Wilk. "That's the difference between a designer and an artist. A designer makes something that can be manufactured." 🙌



Above: Obi-Wan Kenobi from *Attack of the Clones*. Right and above: The figures finally get packaged up and sent to stores. It's been a long journey!



BUILDING BUILD-A-DROID 2

So who's coming? The *Return of the Jedi* wave mentioned above will include R5-H6, seen with Gardulla the Hutt in *The Phantom Menace*, and R3-Q1, a clear-domed astromech glimpsed aboard the first Death Star. Beyond that, Hasbro is scouring the movies and Expanded Universe for droids—and 2009 will see fan favorite HK-47 from the *Knights of the Old Republic* videogame and the YVH-1 droid introduced in the *New Jedi Order* books.

The inspiration for Build-a-Droid comes from the earliest days of *Star Wars* collecting. DePriest reaches beneath a table in his office, pulls out a box, and extracts a Kenner Droid Factory playset from 1979—the very one, in fact, that he had as a kid, with an R2-D2 so well-loved that the chrome is all but gone from its head.

"I had such a great time building these things and making custom creations," DePriest says, adding that he'd make his own droids, "set up my Jawas and sell them to whatever figures needed droids."

Over time, DePriest says, the Build-a-Droid program will let collectors do the same, using their assembled parts and their imaginations to make whatever droids they wish—perhaps even with a new Droid Factory-style playset. "It's a little tough to see it wave by wave, but over time, it's going to be awesome," he says. And it all goes back to DePriest's own childhood.

"It's based on a love of what's come before," he says. "I feel incredibly lucky that I can bring that to a new generation."

THE MAN IN THE GOLDEN MASK

NO ONE HAS BEEN MORE SURPRISED
BY THE SEEMINGLY ENDLESS POPULARITY
OF STAR WARS THAN C-3PO HIMSELF,
ACTOR ANTHONY DANIELS

WORDS: DAVE MENDONCA





For Anthony Daniels, being a part of the worldwide *Star Wars* phenomenon almost didn't happen. Back in the 1970s, he enjoyed a successful career performing on stage, TV and radio. One day his agent informed him that an American director named George Lucas wanted to have a meeting regarding a robot role in a science fiction movie to be filmed in England. Feeling that playing a robot was beneath him, he turned down the director's request. He was finally persuaded to change his mind and met with George Lucas. It was actually a concept painting by Ralph McQuarrie that sparked Daniels' interest in the character as he formed a connection with the humble droid that endures to this day.

"I just wanted to act. I never thought about being in a movie until *Star Wars* came along," Daniels says. "And it was such a horrible surprise to me [laughs]! I nearly wasn't in *The Empire Strikes Back* because making *Star Wars* was not a heap of laughs. In the end, sense prevailed and I did the second film."

From the start, playing C-3PO wasn't easy for Daniels. The day after he agreed to play the character, he was covered in plaster in order to make a mold of his body for the droid's outer shell. Six months later, as filming began, Daniels found the golden suit uncomfortable and restrictive. Besides the physical challenges with Threepio, Daniels endured

other obstacles. "Imagine always having to explain what you do for a living, or being denied entry to an event or convention because you don't have a pass to get in, even though you are, in fact, the celebrity guest speaker," he laughs.

Even though playing C-3PO wasn't always fun, the actor, who was born in Salisbury, England, believes the positive far outweighs the negative. "As an actor, it gives you great joy to realize you give people pleasure because of the job you do. I have been allowed this gift by George Lucas to talk to maybe three generations of people who have enjoyed Threepio over the years."

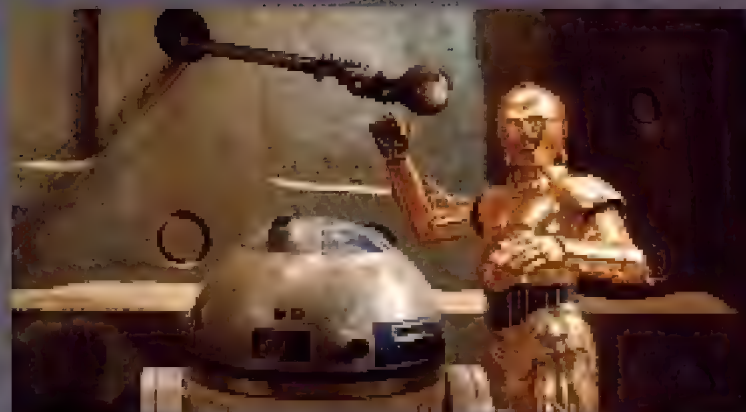
THREPIPO GOES GLOBAL!

Daniels is the only actor to appear in all six *Star Wars* films. But the exposure didn't stop there. He tap-danced through an episode of *The Muppet Show*, promoted measles and polio vaccines, boogied with Donny and Marie Osmond, presented an Academy Award, and befriended Big Bird on *Sesame Street*. He also lent his distinctive voice to Disney's *Star Tours* ride and encouraged kids—and R2-D2—not to smoke. He conducted the London Symphony and the Boston Pops Orchestras and still found time to voice Threepio in the *Droids* cartoon series. The timid protocol droid has provided Daniels with a wealth of opportunity and good fortune, and his latest endeavor as Threepio came with the animated television series *Star Wars: The Clone Wars*.

"I'm just constantly amazed by the number of things I have done over the years because of C-3PO," says Daniels. "Of course, I love doing *The Clone Wars*

DID YOU KNOW?

When *Star Tours* opened a bilingual version at Disneyland Paris, Daniels re-recorded C-3PO's dialogue in French.



"I LOVE DOING *THE CLONE WARS*, BECAUSE I DON'T HAVE TO WEAR THE SUIT!"

DID YOU KNOW?

C-3PO is the first character to speak in *A New Hope* ("Did you hear that? They've shut down the main reactor. We'll be destroyed for sure!") and the last character to speak in *Revenge of the Sith* ("What? Oh, no.")!

WHAT DO YOU MEAN, NAKED?



Anthony Daniels made a series of appearances in the *Star Wars* rightshold scene in *Attack of the Clones*. He can be spotted in a blurry reaction shot after Obi-Wan destroys the luxury liner *Tam Vond*.

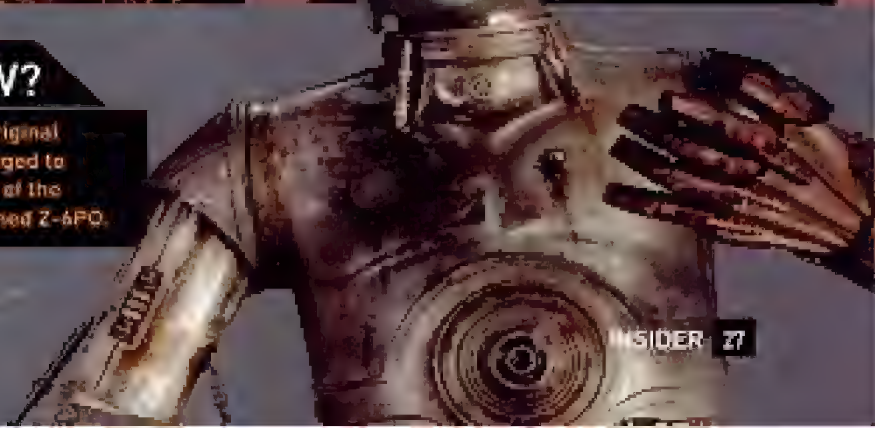


Daniels' Ewok also be seen attending the *Darth Vader's* funeral in *Revenge of the Sith*.



DID YOU KNOW?

In the Italian version of the original trilogy, C-3PO's name is changed to D-380. In the French version of the original trilogy, he was renamed Z-6PO.



"SHUT HIM UP OR SHUT HIM DOWN!" Classic Threepio one-liners!

"We're doomed!"

—The golden droid insists to Auroa in *A New Hope*

"I feel so helpless."

—Threepio frets over Padmé's plight, *Revenge of the Sith*

"We seem to be made to suffer. It's our lot in life."

—Threepio knows his place, *A New Hope*

"Sir, the possibility of successfully navigating an asteroid field is approximately three thousand, seven hundred and twenty to one!"

—C-3PO informs Han Solo, to which the captain replies in *The Empire Strikes Back*.

"Never tell me the odds!"

because I don't have to wear the suit! I am in a studio in London with one engineer and there's a team in San Francisco at the other end of the line. I'm mean enough to make them get up to the studio at 8 a.m., while it's 4 p.m. here, so I'm having afternoon tea. We talk over the airwaves, and we have great fun."

Many actors famous for one role often worry about being typecast. "At my age, I don't care!" he laughs. "Why should it bother me? Threepio has been very kind to me all these years."

KID ENCOUNTERS

C-3PO has amused and delighted generations of children. When they see his golden form and hear his distinctive voice they make an instant connection, but what about when

Daniels performs his famous alter-ego's voice out of costume?

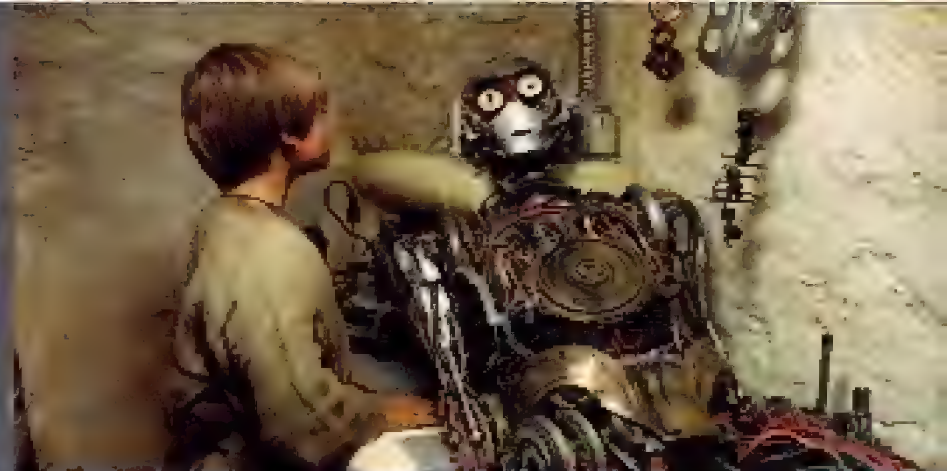
"You see the kid's eyes sort of compute my face and think, 'He doesn't look like Threepio', but he is Threepio', then they smile," Daniels reflects. "That's nice. It makes me feel warm. It makes me feel that some of the irritations of playing the character were worthwhile."

For over 30 years, Daniels has been accustomed to Threepio hogging the limelight. After all, it's the droid's shiny exterior that has appeared in the films, cartoon series, lunch boxes, T-shirts and so on. According to Daniels, it's a unique situation. "One of the strangest things about playing this character is that he is known throughout the world, and I am not," says Daniels. "There are times that's terrific. In fact, most

times, it's terrific. You don't actually want to be recognized all the time. After all these years, I get recognized often enough that it's very pleasant and joyful and rather sweet, but I also have my privacy."

DROID SCIENCE!

Daniels now puts a human face to C-3PO by hosting a travelling exhibition called *Star Wars: Where Science Meets Imagination*. The exhibit, which was created by the Museum of Science in Boston, features costumes and props used in the *Star Wars* movies, but focuses primarily on the real-world science associated with the fantasy of the movies. It's one of the many professional engagements



DID YOU KNOW?

Daniels contributed the foreword to the collected scripts of the *Return of the Jedi* radio drama. Daniels' other *Star Wars*-related writings include the Wonder Column for *Star Wars Insider* magazine and a comic book adventure for C-3PO and R2-D2 entitled *The Protocol Offensive*, published by Dark Horse Comics.



"THREEPIO HAS
BEEN VERY
KIND TO ME
ALL THESE
YEARS."





keeping Daniels busy these days. Threepio has definitely provided him great rewards, but was there ever a time when Daniels wanted to say goodbye to this beloved character? "Some years ago now, I thought to myself that maybe I should just stop doing *Star Wars* stuff. Then, reality took over. I thought well, 'I get paid for doing it,' but also, I'm very fond of C-3PO. I wouldn't like to leave him to wander the galaxy on his own. That was probably about 10 years ago or more now. I'm really, really glad that common sense took over."

As to the future, Daniels is convinced there is more to come. "I'm totally, 100 per cent astounded [at the success of *Star Wars*], and I think to be fair, so is George Lucas. They keep coming up with different things, but that's because everybody wants to see more *Star Wars*!" 🌟

A DROID'S JOURNEY

Anthony Daniels played C-3PO in:

Star Wars Episode IV: A New Hope (1977)

The Star Wars Holiday Special (1978)

Star Wars Episode V: The Empire Strikes Back (1980)

NPR *Star Wars* radio dramatizations (1981, 1983, 1996)

Star Wars Episode VI: Return of the Jedi (1983)

Star Wars: Droids [voice] (1985)

Star Wars Episode I: The Phantom Menace [voice] (1999)

Star Wars Episode II: Attack of the Clones (2002)

Star Wars: Clone Wars [voice, animated micro-series] (2003)

Star Wars Episode III: Revenge of the Sith (2005)

Star Wars: The Clone Wars (2008)

He has also made guest appearances in many television shows including:
The Muppet Show
The Donny and Marie Show
Sesame Street





DATABANK

Aurra Sing had a tough life. Discovered to have Force-potential while still an infant, a mysterious Jedi known only as the "Dark Woman" raised her, hoping to tame her wayward instincts. Kidnapped by star pirates, Sing turned her back on the Jedi, joining the pirates and developing her skills while learning to survive. Apprenticed to a Hutt, Sing completed her transformation into a deadly assassin, becoming a cold, remorseless killer. As a bounty hunter, Sing specialized in Jedi hunts, taking advantage of the crumbling Republic and collecting the lightsabers of the fallen. The chaos of the Clone Wars saw her working for Count Dooku, encountering the Fetts and finally getting her revenge on the "Dark Woman" who attempted to set her on the path to the light.

PROFILE

HOMEWORLD: NAR SHADDAA

SPECIES: UNKNOWN

GENDER: FEMALE

HEIGHT: 1.74 METERS

WEAPON: LIGHTSABER, BLASTERS,

PROJECTILE RIFLE

VEHICLE: MODIFIED SWOOP

AFFILIATION: BOUNTY HUNTER

(FORMER JEDI TRAINEE)

SKILLS

Aurra Sing's lack of emotions helped her keep her head in battle. Headstrong and cunning, Sing developed the sharp instincts and deadly reflexes necessary to ensure her survival in a hostile universe. She ultimately lacked the control needed to fully master the Force, instead using her Force skills for evil. Her aggression often worked in her favor, although sometimes it would put her into danger unnecessarily.

STRENGTH

80

SPEED

80

POWER

30

LEADERSHIP

40

MOBILITY

90

LOYALTY

40

SPECIAL ABILITY

60

BONUS SKILL

70

AURRA SING

They may have both been bounty hunters, but Zam Wesell and Aurra Sing were very different in their practices and as people. The level-headed Wesell narrowly focused on how much money she could make on each job, and approached each case accordingly.

In contrast, the emotionally damaged Aurra Sing suffered from a

chaotic background that turned her into a purely instinctive killer. But she was able to use this to her benefit when she fell under the influence of the evil Count Dooku.

Both spent their formative years fighting to survive and pitting them against each other in a pitched battle would be spectacular. Skilled in close combat, they would be closely matched

DATABANK

A master of deception, Clawdite bounty hunter Zam Wesell hid her true face beneath that of a beautiful human female. Wesell moved from planet to planet, struggling to make a living from her trade in death. She slowly made a name for herself in corporate security, a role that allowed her to display her ruthlessness. Preferring to work alone, she moved on to a career in bounty hunting. Tasked by Jango Fett to assassinate Senator Amidala, she failed in her first attempt, which destroyed the Senator's Naboo cruiser. A second attempt was more up-close and personal, using a pair of kouhuns, poisonous centipede-like creatures. The Senator escaped, thanks to her Jedi protectors, but Wesell was killed, assassinated herself by Fett in an attempt to prevent her from providing the Jedi with information.

PROFILE

HOMEWORLD: ZOLAN

SPECIES: CLAWDITE

GENDER: FEMALE

HEIGHT: 1.68 METERS

WEAPONS: BLASTER PISTOL, EXPLOSIVES

PROJECTILE RIFLE: KOUHUNS

VEHICLE: KORO-2 AIRSPEEDER

AFFILIATION: BOUNTY HUNTER

SKILLS

Besides her skill in disguise, Wesell was a mistress of gadgets, happy to use all manner of advanced gear and accessories if it helped her to track her prey and get the job done efficiently. Her legendary capture rate attested to her unerring marksmanship and unflagging dedication. In her travels, Wesell achieved third-level mastery in Mabari martial arts, helpful in hand-to-hand combat.

80

90

30

60

90

60

80

70

STRENGTH

SPEED

POWER

LEADERSHIP

MOBILITY

LOYALTY

SPECIAL ABILITY

BONUS SKILL

ZAM WESELL

In strength and agility, Sing's ruthless nature, cunning, and skill with a lightsaber would be countered by Wesell's martial arts skills and her array of defensive and deadly weaponry. Sing would perhaps be a little overconfident, while Wesell would be too reliant on her gadgetry rather than her instincts. While strong in instinct, Sing lacks control of her abilities and is

prone to letting her aggression get the better of her. The outcome of their battle would come down to uncontrollable factors like the environment and unpredictable elements, such as accidents or carelessness. The smallest thing could offer a victory to one over the other in two such evenly matched warriors!

Turn to page 79 now to see who wins!



CREATING



CLONES!



A VETERAN OF THE STAR WARS PREQUELS, RESPECTED ANIMATION DIRECTOR ROB COLEMAN WAS A NATURAL CHOICE WHEN GEORGE LUCAS NEEDED AN ANIMATION SUPERVISOR TO WORK ON HIS AMBITIOUS NEW TV SHOW, *STAR WARS: THE CLONE WARS*! ALTHOUGH HE HAS SINCE MOVED ON FROM LUCASFILM ANIMATION, HE STILL FOUND TIME TO LOOK BACK ON HIS GROUNDBREAKING WORK ON THE SHOW. WORDS: JONATHAN WILKINS

When did you first get involved in *Star Wars: The Clone Wars*?

I worked very closely with George Lucas on the prequel films and we had conversations about setting up an animation division while we were shooting *Revenge of the Sith*. That was around 2003.

I didn't officially become involved until I completed all the animation on *Revenge of the Sith*. I started talking to Gail Currey, who I'd worked with at ILM [Industrial Light and Magic] and who was putting together Lucasfilm Animation at that point. She and George invited me to come aboard and help set it up. My first job in May 2005 was to fly over to Singapore to hold a presentation to help attract talent in order to build the studio there.

What are the day-to-day challenges of an animation consultant?

Dave Filoni, the series' supervising director, and Catherine Winder, our launch producer, had both worked in animation before but had not worked in the *Star Wars* universe. George Lucas asked me to meet with them and immerse them in the world of *Star Wars*. The role of animation consultant came out of that early working relationship with Dave Filoni.

Dave is a very talented storyboard artist, and he'd come from doing the 2-D animated *Avatar: The Last Air Bender*,

find the right balance of time spent on the animation. For me, that first year, 2005, was tough. We were trying to find the right movement for these characters. George talked about a stylized East-meets-West anime influence, but animated for a North American audience. As an animation consultant, I worked very closely with Dave to craft what that ultimately ended up being the look.

Was *Thunderbirds* ever an influence?

I'm a big fan of *Thunderbirds* and I've actually got some Gerry Anderson stuff here in my home studio, but it wasn't really. I think once people started seeing the images they made an instant connection to Anderson's *Supermanation* style, but what Dave Filoni and the art directors were doing in the early days was trying to capture a stylized version of Ralph McQuarrie's inspirational concept paintings for the original *Star Wars* trilogy. As we stylized the animation it became more like *Supermanation* with more articulated faces, but it wasn't something that we pinned up on the board [as an idea].

Was it easier to make a fully animated show as opposed to integrating CGI into live action footage?

It wasn't easier, because we were building a studio from scratch in Singapore and



but he'd not worked in computer graphics before, and he'd not worked with *Star Wars* characters. He is a huge *Star Wars* fan, as the world now knows, but we crafted the role of animation consultant so that I would be able to give input, and critique all animation coming in from our overseas studios. The day to day work was to review the animation and give feedback on the performances. I also worked with Dave to

"I WAS VERY FLUENT IN GEORGE LUCAS. LET'S PUT IT THAT WAY!"



"I WAS ALWAYS COACHING DIRECTORS TO GO AND LOOK AT THE ORIGINAL *STAR WARS* MOVIE!"

teaching a very green, but very talented, group of people who had never worked at this level before.

I'd helped build the animation teams at ILM for years and it's a long process. Once we had those established, actually doing the movies was easier because I had people who understood what it was to work at that level. Initially the TV series was harder because not only was I trying to immerse them in the world of *Star Wars*, I was training them on how to actually animate to the level I wanted.

It is easier animating something that exists only in an animated world, because you can control all the physics and how characters move, as opposed to a live-action



and animation combination where you have to be true to the physics and the weight of the human characters. When we were working on Yoda fighting or walking, we were always thinking about gravity, and what does his cloth look like, and what does his skin look like? It had to be photo-realistic. On a stylized animation show like *The Clone Wars*, those problems just aren't there.

How did you make sure the show felt like *Star Wars*?

George Lucas remains very involved and he was extremely involved in the early days, working with Dave Filoni, the writers, and the various episodic directors in describing to us what he was looking for. I was always coaching directors to go and look at the original *Star Wars* movie, so they had an idea of the kind of framing and cutting that George likes. What Dave and Henry Gilroy tried to do in the early days was to recapture that 1977 feel, so—and this is the fun part—there was a lot of homework going back and looking at the old movies and really studying them from a stylistic

and directing-choice point of view. We looked at camera choices, cutting choices. George uses a certain kind of lens and there is a certain kind of cutting that he does. Once you become well-versed in that, you can make him very happy. I'd worked side by side with him for so many years that I had an advantage over the other episodic directors. I already knew how to communicate with George. I was very fluent in George Lucas, let's put it that way!

So you knew what to expect?

Yes. But I was also trying to find a balance. This is Dave Filoni's show. Being asked to be the animation consultant and directing some episodes helped to move the series along. I went over and taught classes in Singapore. I ended up doing the *Downfall of a Droid* and *Duel of the Droids* episodes, which were the very first two shows to come out of Singapore. They wanted me to help shepherd them along, which I was happy to do. They are probably the roughest shows that we did, because they were the first two out of the gate. I've directed three more since then and they are much stronger because the team had more experience and more familiarity with the characters and the cameras than they did in those two episodes.

Is there anything you would change about them?

There is so much I would change! The hardest thing to do as a director is to say, "That's good enough." If you don't start approving work, and you don't have a vision of what you want the show to look like, it will never be finished! I think where I was successful with George was that I was always able to step into the river and say, "That's good enough." The river keeps flowing past you, and you'll see better work coming later on, but you have to stick with what you did before. There are certainly shots in those episodes that I would



IF YOU DON'T START APPROVING WORK, AND YOU DON'T HAVE A VISION OF WHAT YOU WANT THE SHOW TO LOOK LIKE, IT WILL NEVER BE FINISHED!"

SELECTED CREDITS

Star Wars: Episode III Revenge of the Sith (2005)
(animation director)

Sigur (2002) (animation supervisor)

Star Wars: Episode II Attack of the Clones (2002)
(animation director)

Star Wars: Episode I The Phantom Menace (1999)
(animation director)

Red in Black (1997) (animation supervisor)

Dragonheart (1996) (supervising character animator)

Star Trek: Generations (1994) (computer effects artist)

The Mask (1994) (computer graphics animator)

Captain Power and the Soldiers of the Future
(animation coordinator) (22 episodes, 1987-1988)





love to have back, but I don't regret it because we had to deliver the show.

The show is animated in about a fifth of the time of a feature film, so we didn't get the subtlety and fidelity in the faces and lip-synching in those earlier shows. Later episodes are far better, because I was able to spend time and really hone the team's awareness of what was important in the face. In those earlier episodes it was all hands on deck!

How is an episode put together?

Dave Filoni is the supervising director. He works directly with George Lucas and the writers to create an overall plan for all of the episodes each season. He's there at the beginning with the producer. It usually takes a couple of days to a week, and they plan out in very rough form what will happen.

They come up with episode synopses which are about a paragraph long for each episode, and describe what happens to the heroes, what the problems are, and what gets solved.

The writing team divides up the episodes between them and they start writing. Once the first drafts come in, Dave and George read them and make notes and decisions. Then they start choosing episodes that are actually going to be made. That's when an episodic director gets involved. They'd call the director in and say, "Rob we've got an R2-D2 show coming up"—in my case it was a two parter—"and here's an early draft".

The director gives notes, as a fresh pair of eyes to the story. Then in maybe a few days or a week a shooting draft is ready. At that point, the episodic director works with the storyboard artists, doing storyboards on paper or computer, or in my case going straight to 3-D computer graphics to map out what the

scenes are going to look like. You spend maybe six weeks mapping out the whole show, so you have a version of the show done in storyboards or in computer animatics that describes visually what the show's going to look like.

There might be a still image of Anakin standing, and I would record people in the studio for temp dialogue and work with editor Jason Tucker to cut it all together, so it's to length, but nothing's animated at that stage, and nothing's got color. It's usually just black and white or gray. I'd present that to George, and then he would give me notes. I'd do a revision on that and present it for a final look. Then George would sign off on it.

As an episodic director you "package up the show." This means you make shot-by-shot directing notes on what you want to see happening. You might say Anakin walks onto the bridge of the *Twilight*, Ahsoka's sitting there with Artoo, and turns to him and says the line. You give director points, like "Anakin's angry at this point because he's just come from such-and-such a place and he's irritated by this or that." When the animators get it in Singapore they understand, because otherwise it could be animated completely out of context. Animators might get five shots in a row, but they may not know what's come before so it's very important as a director that you tell them. Normally an episodic director would then leave that process and go onto the next show, but I then critiqued not only the animation coming in for my show, but also for the other four episodic directors.

Were there any examples where it was completely off and they had to start again? Yes, of course. That was the biggest challenge. It was something I had to get used to. I'd spent 12 years at ILM with my animation crew down the hallway. I could walk into their



offices and talk to them at anytime. Now I was in a situation where my animators were on the far side of the Pacific Ocean and I had to wait hours to talk to them because of the time differential. Although they all spoke English beautifully, there were occasionally communication issues. To be fair to them, I was used to working with some of the most experienced animators in the world and had a shorthand with them. Now I was dealing with some very talented up-and-coming people, but they didn't have the vocabulary that I was used to. I had to fly over there a few times, and then we got better and better. You'll see as the season goes on, the animation really improves—but that was a learning process for me.

Your episodes feature Ron Perlman as Gha Nachtd—what was he like to work with?

I never got to meet him! Dave Filoni gets all the fun working with the actors. As the supervising director, he directs all the voice talent for all of the shows and it's all done in Los Angeles. I'm holding the fort critiquing all the animation coming in from overseas, and he's down in L.A. meeting Ron Perlman! Dave did get me an autograph though! Ron did a great job in the show. I didn't meet many of the voice talent for *Star Wars*. I never got to meet Andy Secombe, who did the voice of Watto. I never met Brian Blessed who played Boss Nass, so it's not totally out of the norm. I did get to spend so much time with Frank Oz, who played Yoda, that he's become a friend of mine, so that's an added bonus of being the animation director!

What are your favorite scenes from the show?

I really like the writing on those shows, and to be able to see Artoo becoming a tougher little guy was a lot of fun for me. I would say the scene with him fighting with the other droid was a favorite. It was fun to figure out how to shoot that and what was going to happen there. The writers had outlined the entire fight, but as a director you get to pick all the angles, which was fun. The assassin droids coming to life in the hold of the ship was really fun to direct, and to invent how we saw the IG-88s jumping around. We'd only ever seen them standing still in *The Empire Strikes Back*, so to get them to jump and leap and spin their heads around was a highlight for me.

How did you come up with that extreme style of complicated movements?

I was trying to go with the opposite of what the character looked like. If you have a toy or you saw it in the movies, he's just standing there not doing anything. He just looks so rigid, and I thought from an animator's point of view "Let's take that rigidity and just throw it away!" Let's really surprise the fans, so that when these things leap up they're actually much more flexible than their "Tin Man" appearance would allude to. What I was able to do is make it into a vertical fight. I didn't want to just have a fight on the ground;

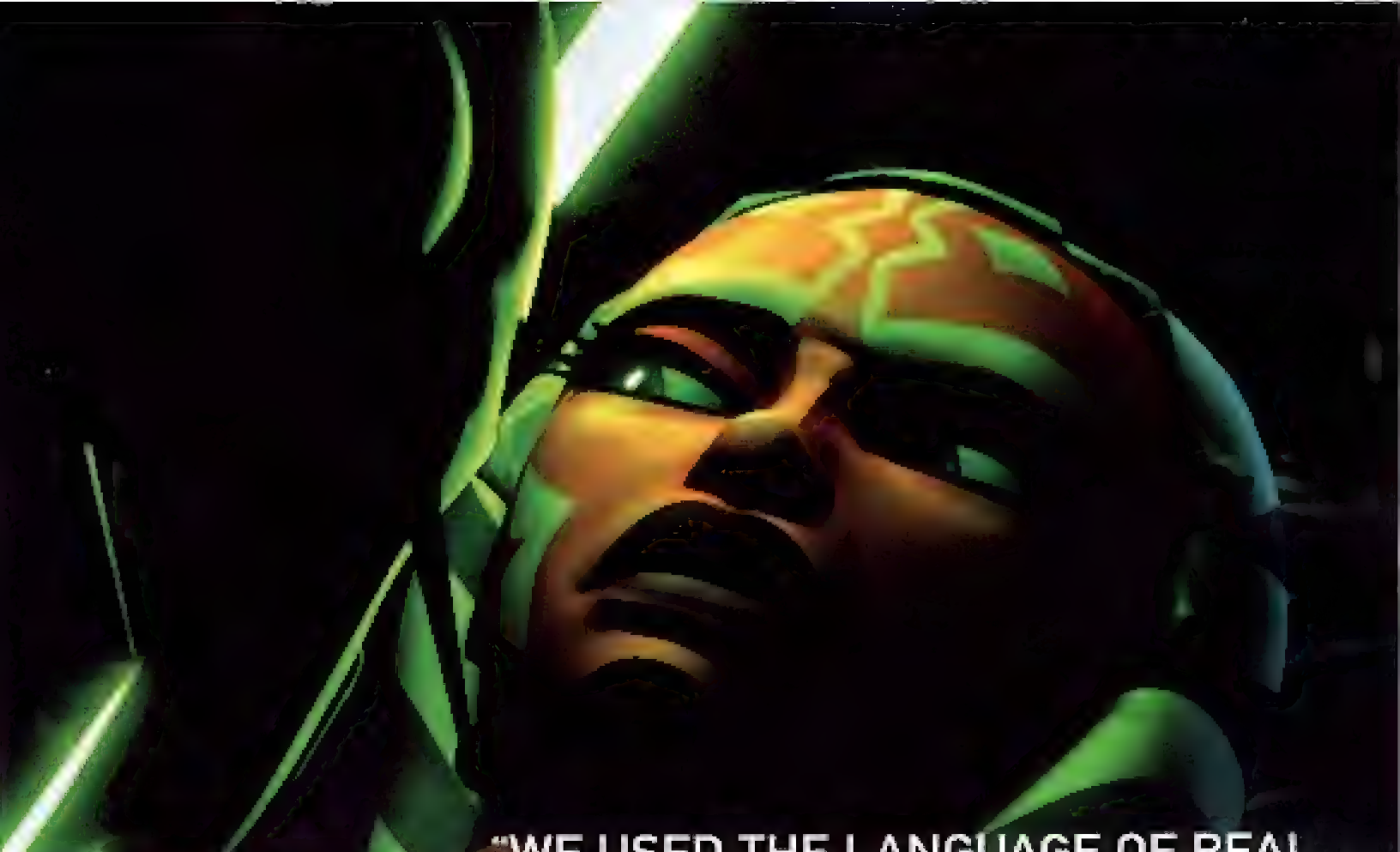
we've seen that so many times. I had this set that had been already outlined in the script where it was described as this big warehouse with shelves upon shelves of droid parts. I went up to the Home Depot store and walked around the aisles. I was thinking, "Wouldn't it be cool to look up and see those droids jumping and leaping from side to side?" So that's how that started. I thought that was just a neat image.

There's some very creative lighting schemes, such as the sequence where Anakin awakens in the medical bay.

That was harder in the early days when we were doing those droid episodes. Andrew Harris was the Lighting Supervisor for those. All of the color and ideas for the lighting comes through the art department, which Dave Filoni supervises. I can't recall exactly who did the concept paintings for those early shows, but they did some beautiful work. I inherited such beautiful paintings from those guys that I did very few tweaks from a directorial point of view. I really loved what they



"I WOULD SAY THE SCENE WITH R2-D2 FIGHTING THE OTHER DROID WAS A FAVORITE!"



"WE USED THE LANGUAGE OF REAL FILM AND APPLIED IT TO THE SHOW."

were doing artistically. The paintings had come with that bleached-out art direction, and I relied heavily on Andrew to pull that off with the Singapore crew.

It's quite surprising to see that sort of detail in an animated show.

You've touched on something that was very important to George, Dave, and myself. I keep using the word "shoot" when I talk about making the show because we kept talking about it that way. We thought about it as shooting it with real cameras. This is still an animated world that exists in our imaginations, but we used cinematic tricks that we would use if it were a live-action film. We see lens flares and exposures as if you're in a dark room and shooting up to a bright window so that everything goes into silhouette. George loves that kind of stuff. So we used the language of real film and applied it to the show.

What kind of scenes do you prefer working on? Big action sequences, like space battles, or smaller, character-based scenes?

I don't actually have a preference. I think every episode or movie has to have a balance. I tended to spend most of my brain power on the quieter character-based scenes, because it was imperative that the animated characters came up to the same level as the real actors. But it was

certainly fun to work on the opening space battle in *Revenge of the Sith*.

These TV shows have a lot of action because of the audience we're going for, but it's a real blend. There's a Mace Windu episode that I directed that's coming up later in the season, and that was a real combination of action and character. I'm really proud of that episode. It turns out that they liked it enough to make it the season finale. We were really doing well by the time we got to that show. It's a real blend of big action sequences and smaller character pieces.

I think a strong director is someone who is able to play to people's strengths, because not everybody is good at both of those kinds of scenes. There were specific animators I would give action work to, and other animators I would give acting to, and there's a smaller group who can handle both.

How many episodes did you direct?

I did three more episodes after the two we've talked about. Two of them will be seen in this first season and one of them has been moved to the second season. I'm proud of the droid ones, but there are better ones coming! They do have guest director spots that come up every once and a while, and I would certainly be keen to direct another one. It's all to do with timing and schedule. ☺



SPOTTING COLEMAN?

Coleman Trebor, one of the many Jedi slain by Count Dooku in *Attack of the Clones*, is named after Rob Coleman.

The man has cameoed in:

Star Wars: Episode III: Revenge of the Sith (2005) Opera house patron

Star Wars: Episode I: The Phantom Menace (1999) Padme's spectator in Jabi's private box

STAR WAR

INSIDER

SURV

Take part in our survey and be in line to take home a clone of your own! Thanks to our generous friends at www.forbiddenplanet.com, we have a limited edition Coruscant Guard maquette and a Galactic Marine bust, both signed by Gentle Giant's president Karl Meyer. To have a chance of owning either of these rare exclusive pieces, send your answers, by March 17 2009 to: Starwarsinsider@titanemail.com



**FORBIDDEN
PLANET**



THE SAGA

FAVORITE MOVIE?

.....

FAVORITE HERO?

.....

FAVORITE VILLAIN?

.....

**FAVORITE
MOMENT?**

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MERCHANDISE

**FAVORITE NON-FICTION
STAR WARS BOOK?**

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FAVORITE FICTION BOOK?

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FAVORITE VIDEOGAME ?

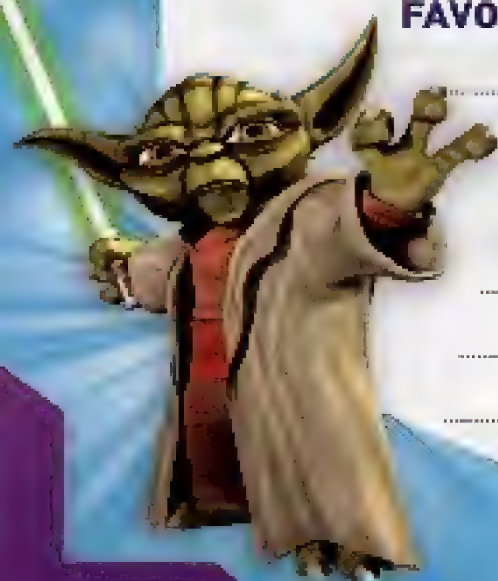
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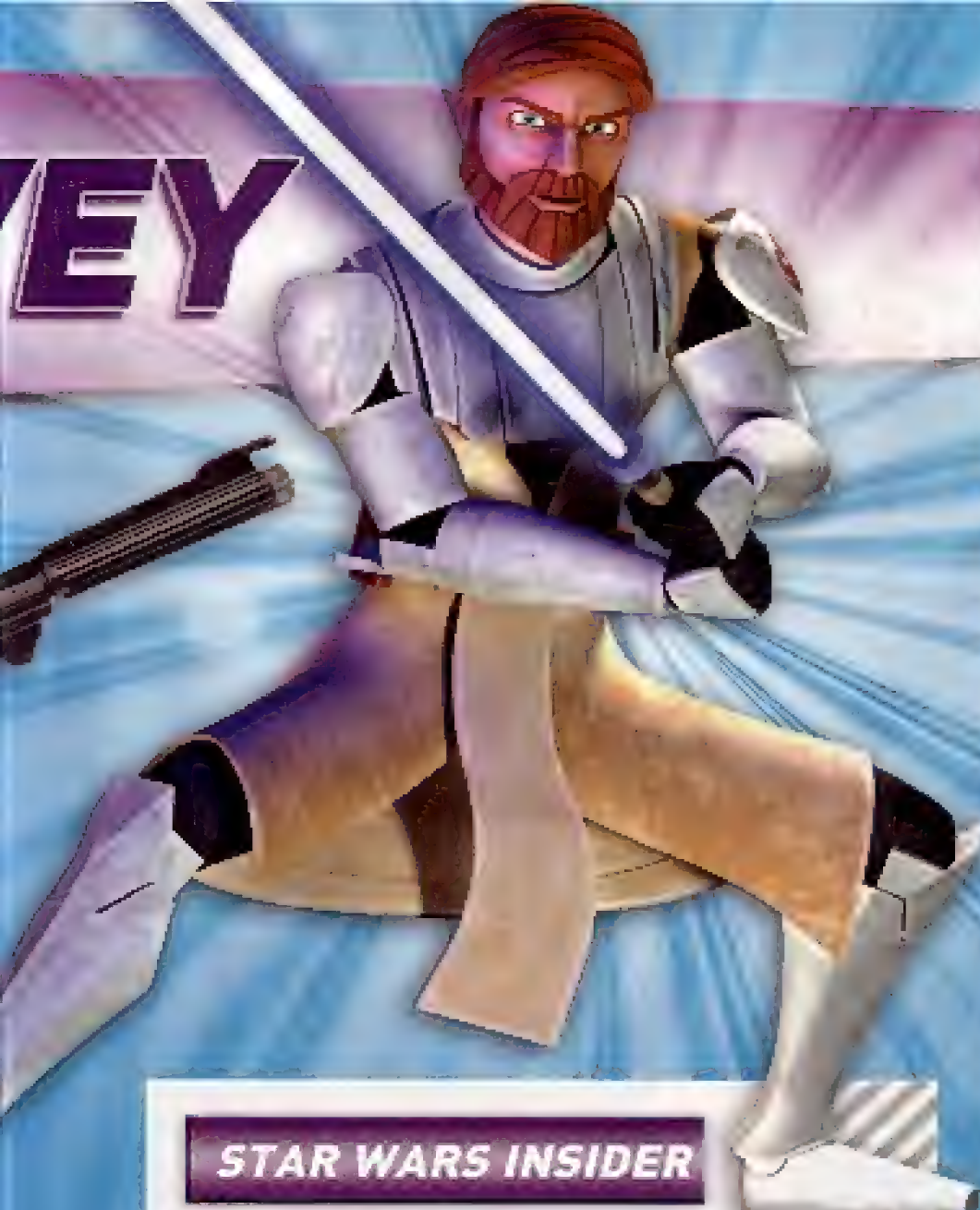
FAVORITE MERCHANDISE?

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**MOST WANTED TOY/
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STAR WARS INSIDER

FAVORITE ISSUE?

FAVORITE FEATURE?

FAVORITE INTERVIEW?

MOST WANTED INTERVIEW?

FAVORITE REGULAR DEPARTMENT?

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1984

REAL LIFE
WORLD NEWS

JANUARY 22:

Apple introduces its new Macintosh computer with a long Super Bowl commercial mimicking George Orwell's totalitarian novel *Nineteen Eighty-Four*.

JULY 28:

The Summer Olympics open in Los Angeles. The Soviet Union boycotts the games.

NOVEMBER 6:

Ronald Reagan wins re-election for the Presidency of the United States, defeating Walter Mondale in a landslide.

NOVEMBER 25:

British and Irish musicians unite under the name Band Aid to record "Do They Know It's Christmas?" for African famine relief.

1984

REAL LIFE
ENTERTAINMENT

JANUARY 27:

Pop singer Michael Jackson is treated for burns after his hair accidentally catches on fire while filming a Pepsi commercial.

APRIL 6:

At the 56th Annual Academy Awards, *Terms of Endearment* takes home the Oscar for Best Picture.

SEPTEMBER 14:

The first MTV Video Music Awards are held in New York City. Madonna performs a live version of her hit song "Like a Virgin."

DECEMBER 6TH:

Comedy blockbuster *Beverly Hills Cop* is released, passing *Indiana Jones and the Temple of Doom* at the box office and nearly outgrossing 1984's other big hit, *Ghostbusters*.

THE BIG EVENT

CARAVAN OF COURAGE

AN EWOK ADVENTURE

Adapted from
JAMES HAMILTON

Starring
ERIC WALKER,
AUBREY MILLER and
WAYMONC BARRIS as Ewoks

Directed by
JOHN KORY

Produced by
THOMAS G. SMITH

Story by
GEORGE LUCAS

Screenplay by
BOB CARAN

Executive producer
GEORGE LUCAS

Music by
PETER BENISON

A Paramount Pictures Production
Presenting a Starline Production
A Lucasfilm Production



A LONG TIME AGO.... 1984

NOVEMBER 25, 1984

THE EWOK ADVENTURE DEBUTS!

Return of the Jedi may have wrapped up the original movie trilogy in 1983, but in the following year George Lucas set his sights on television. *The Ewok Adventure* movie debuted in November on ABC as a two-hour special, telling a child-friendly tale with heavy influences from sword-and-sorcery fantasy.

Warwick Davis reprised his Jedi role as Wicket the Ewok, while Eric Walker and Aubree Miller played Mace and Cindel Towani—a shipwrecked brother and sister who team up with Wicket's tribe to rescue their parents from a giant Gorax.

Directed by John Korty (*Twice Upon a Time*) with a story by George Lucas and Bob Carrara, the movie had a made-for-TV budget and couldn't match the spectacle of the theatrical films. Still, it was remarkably advanced for a television movie (and light-years improved over Lucasfilm's previous small-screen foray, the *Star Wars* Holiday Special), with stop-motion monsters and gorgeous matte paintings. Renamed *Caravan of Courage: An Ewok Adventure* for international theatrical distribution, the film returned to its original title for its 1990 home video release. 🐼

AN EWOK EDUCATION

New *Star Wars* toys were still hitting the shelves in 1984, for younger kids. Kenner released plush Ewok toys including Wicket, Haploa, and Princess Kneesaa. Kenner also continued its Return of the Jedi action figure line with Praxe Face, Rancor Keeper, AT-ST Driver, Han Solo (Jrench Coat), and more. Among 1984's weirder collectibles was Kellogg's C-3PO's cereal, marketed as "A New Force at Breakfast." See page 62!



RETURN OF THE TIE-INS

The Ewok Adventure is set shortly before *Return of the Jedi* in the official *Star Wars* timeline. In the Expanded Universe novel *Yoda's Test*, a grown-up Cindel Towani works as a galactic journalist. Screenwriter Bob Carrara later penned the 1993 book *Monsters and Aliens From George Lucas*. The narrator, Burt Ives, also narrated *Rudolph the Red-Nosed Reindeer*. The movie inspired a sequel—1985's *Ewoks: The Battle for Endor*—as well as an animated Ewok series.



MONTH BY MONTH

JANUARY: *Return of the Jedi*, still playing in tube theaters nearly nine months after its initial release, surpasses the \$250 million mark at the U.S. box office.

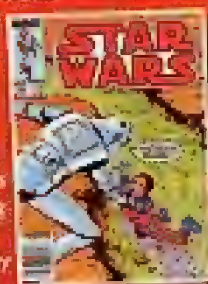
FEBRUARY: Random House publishes *How to Draw Star Wars Heroes, Creatures, Spaceships, and Other Fantastic Things* in 80-page drawing tutorial by Lee J. Ames.

MARCH: Although *Star Wars* fandom was still riding the post-*Return of the Jedi*

wave, events such as the cancellation of the ongoing *Star Wars* newspaper strips gave an early warning of the franchise's late-1980s hibernation. Running for five years, the strip was produced by talents such as Russ Manning and Archie Goodwin. During the 1980s, Dark Horse Comics reprinted the newspaper strips in color under the name *Classic Star Wars*. The Marvel Comics series would be cancelled two years later, and a *Star Wars* resurgence wouldn't start until 1990 with the bestseller *Heir to the Empire* by Timothy Zahn.

APRIL: At the Academy Awards, *Return of the Jedi* receives a Special Achievement Award for Visual Effects. Jedi also was nominated in the categories of Best Art Direction-Set Decoration, Best Sound, Best Sound Effects Editing, and Best Original Score.

MAY: The *Adventures of Teebo: A Tale of Magic and Suspense* appears on book shelves. This tale of a brave Ewok comes from the pen of Joe Johnston, art director-visual effects on *The Empire Strikes Back* and *Jedi*, and future director of *Captain America*.



JUNE: The CBS network gives *Star Wars: Episode IV: A New Hope* its network television premiere, a noteworthy event since home-video technology was still not widely available.

JULY: More Ewok books show up in stores as Lucasfilm plays up the kid-friendly aspects of *Return of the Jedi*. These titles include *How the Ewoks Saved the Trees*, *Wicket Finds a Way*, *Three Cheers for Kneesaa*, *The Ewok Hang-Gliding Adventure*, and *The Baby Ewok's Picnic Surprise*.

AUGUST: Issue #86 of Marvel Comics' *Star Wars* series is released, entitled "The Alderaan Factor," the story centers on Leia's mission

to the world of Yinchorr and her test of will against an Alderaan stormtrooper. The writer is Randy Stradley, who would later become the vice president of Publishing for Dark Horse Comics (and would revisit Yinchorr in 1997's *Crimson Empire*).


SEPTEMBER: During Anaheim's 42nd World Science Fiction Convention (also known as L.A. Con II), "I Sat Through the Trilogy" badges are given to attendees who endure a marathon *Star Wars* movie screening.

OCTOBER: Carrie Fisher celebrates her 28th birthday on October 21.



NOVEMBER: The Ewok Adventure makes its debut on the ABC network. A book adaptation, *The Ewoks and the Lost Children*, is released as a tie-in.

DECEMBER: *A Guide to the Star Wars Universe*, compiled by Raymond L. Velasco, provides an encyclopedic look at the *Star Wars* Universe. 🐼



SOUNDING OUT



T THE TROOPS



SOUND HAS ALWAYS PLAYED A KEY PART IN THE STAR WARS SAGA AND THE CLONE WARS IS NO DIFFERENT. SOUND DESIGNER DAVID ACORD SPEAKS UP!

WORDS: JONATHAN WILKINS

At what stage of production do you start working on an episode?

We usually get the final product, so once the picture department has completely signed off on their particular edit for that episode, it's handed down to us. The sound mix is the last step before it gets shipped to Cartoon Network to be aired.

For the audience, TV feels closer to movies these days. Is there a big difference between working on the two?

The biggest difference is that a TV schedule is highly concentrated and compressed, whereas with a feature film, you have a lot more time.

Because *Star Wars: The Clone Wars* is a television show you don't actually have the time that you have with a movie. That's not to say we don't give it the same treatment as we do a feature; we just have to work a little faster! We treat every single episode as if it were a mini-feature, and we give it the same 5.1 surround treatment. We mix it as if the audience has the greatest home theatre [set-up] in the world, but we are aware this is a TV show and not everybody has that set-up. We also make a mix-pass for television speakers. In our mix room, for our second pass, we have a plasma screen that rises up out of the floor—and we mix to the speakers in the TV.

Is it tough to make sure the music and the "real" sound don't cancel each other out? It can be. [Juan Peralta is our primary mixer and he creates the balance between the four main elements: dialogue, music, effects and Foley [live] sound effects]. He chooses when to highlight the music, when to highlight the effects, and always makes sure that the dialogue is put through.

Has the technology involved changed a lot in recent times?

In the past 10 years it has, but it's a slow evolution. There was a big jump 15 years ago when everything started to go digital, and editing was done less and less in the analog fashion. Since then it's been more of a case of fine-tuning the digital editing process. The tools get better and better, but it's essentially the same process.

Aside from the *Star Wars* movies themselves, do you have any other sound influences?

I might get into trouble for this, but I'm a big *Star Trek* fan—I'm a big sci-fi fan in general. One of my favorite movies of all time is *Raiders of the Lost Ark*; it's one of those movies that made me want to get into filmmaking as a career.



"WE TREAT EVERY SINGLE EPISODE AS IF IT WERE A MINI-FEATURE, AND WE GIVE IT THE SAME 5.1 SURROUND TREATMENT."

—DAVID ACORD



STAR WARS THE CLONE WARS



Do you have a favorite *Star Wars* sound?

I really like everything about the *Millennium Falcon*. I like the engine sounds, the telemetry sounds when you're inside the *Falcon*—I think that's one of the greatest spaceship sounds ever created.

Is there a piece of your own work that you are especially pleased with?

I liked the giant droids with the three legs and an orb shaped body that showed up in *The Clone Wars* movie. They had a small part in the prequels. They have a really creepy, animal-like sound to their motors when their heads turn and their bodies move. I really like the laser sound that I made for them.

How was that sound created?

The motor sound is a combination of animals, pitched in different ways. I used a lot of walrus and sea lion sounds. There's a filter I put on them to make them a little more broken up digitally in order to give it that mechanical sound. It gives their movement a somewhat organic feel, but distinctive enough so you know that it's a droid. The laser sound is a combination of a .50 caliber hand gun, the Desert Eagle pistol, and there's a scream in the sound library that I really like. I pitched it up a little bit, tweaked it, and put that at the head of it.



Have you used the "Wilhelm scream"?

Of course! In *The Clone Wars* movie it's used twice! There's a scream in the opening battle on Cristophis when one of the clones has just punched a droid and subsequently gets shot by another droid. It's sort of a chopped off "Wilhelm," because it starts and gets cut off. And then the first real "Wilhelm" comes just after the cliff battle, when the droids attack the clones and drive them into the monastery. The clone that's hit just before the tank blows up gives a good old "Wilhelm!"

I've been hearing it a lot these days. I'll even watch trailers for movies, and I'll hear it in a trailer. It's a Ben Burtt classic!

Are there any particularly surprising sources for sound effects?

I started experimenting with this vibrating toy I found at a garage sale. I found I could place that on certain surfaces and get different sounds. I was trying it on an old 78 vinyl record, just to experiment; I was looking to create some sci-fi sounding ambiances for some of these places that these characters end up in. That evolved into the sound of the *Malevolence*. I like that very subtle weird, angry vibrating sound that it made. I just amped it way up.





"I WAS LOOKING TO CREATE SOME SCI-FI SOUNDING AMBIENCES FOR SOME OF THESE PLACES THESE CHARACTERS END UP IN."

—DAVID ACORD

Has Ben Burtt seen the show?

I watched the feature with Ben. He's been working with Pixar over the past couple of years, and he still comes back to Skywalker Ranch now and again. He did some work on *Indiana Jones and the Kingdom of the Crystal Skull*, and *Wall-E* was mixed there.

We had a screening of *Wall-E* and *The Clone Wars* at the Stag Theater at Skywalker Ranch, so I got to talk and compare notes and get some advice from Ben. It's always just an amazing treat to get any bit of advice from him. I always look forward to that.

What's the best piece of advice he's given you?

I'm trying to think what I could say that's not going to get him in trouble! I think one of the biggest challenges for a sound designer is to have your sound effects complement the music. It can be very dangerous territory when you have sound effects battling music. That was something we've talked about.

the different ways to make that balance work on the editorial side of things that makes things a little bit easier when you're mixing it. We were talking about how we both have these voice roles in both movies. He played *Wall-E* and I played Rotta, Jabba the Hutt's son in *The Clone Wars*. I say *played him*, but it was largely a lot of screaming and crying like a creepy little baby!

Which is your favorite episode?

I really liked *Rookies*. It was a great episode to showcase the clones, and illustrate what they're capable of, and the fact they all have individual personalities. I really like the commando droids—I got to create all the new sound effects for them. I also really like *The Lair of Grievous*. It's a good scary episode, and you get some insight into General Grievous' history. I'm lucky enough to get another voice role in that episode too, so I'm very excited about that! 🙌

PACKED FULL WITH ALL THE LATEST STUFF FROM THE STAR WARS UNIVERSE

STAR
WARS

BLASTER



PAGE 72

58 COMICS
WIPE THEM OUT!
DARTH KRAYT PLOTS
GENOCIDE IN LEGACY



PAGE 70

67 TOYS

BOBBLE HEADS NOD
WHILE LIGHTSABERS
AND HEROES ROCK!

57 BOOKS

THE REBELS SEARCH FOR
CREDITS AS TENSIONS
RUN HIGH FOR THE HEROES!



PLUS STAR WARS COLLECTING 62
CLASSIC SCENE 76 ASK LOBOT 58



"THERE'S NOTHING LIKE A GOOD BLASTER AT YOUR SIDE, KID"

BOOKS

SCHOLASTIC RETURNS TO A TIME BEFORE THE EMPIRE STRUCK BACK! WORDS: JASON FRY

LEARNING THE WAYS OF REBEL FORCE

For over 10 years and nearly 50 books—42 of them by Jude Watson—Scholastic has chronicled the trials and tribulations of four generations of Jedi Knights, taking the reader from Count Dooku's Padawan days to the apprenticeship of a young Qui-Gon Jinn to Qui-Gon's tutelage of Obi-Wan Kenobi and finally to Obi-Wan's student, the ill-fated Anakin Skywalker. Now, Scholastic is back with tales of the next Jedi in that line: Luke Skywalker.

Rebel Force: Target (Scholastic, \$6.99) is the first of a 10-book series starring Luke, Princess Leia, Han Solo and Chewbacca, and the droids C-3PO and R2-D2, and is set just weeks after *A New Hope*. In *Target*, the Death Star has been destroyed, but the Alliance faces a credit flow problem: Grand Moff Tarkin vaporized a substantial portion of Rebel funds when he destroyed Alderaan.

General Dodonna dispatches Luke, Leia, and a somewhat-reluctant Han to Murulinst, the financial hub of the galaxy, to meet with Rebel contacts. Along the way, they rescue a space pilot who quickly becomes a new confidante for

complicated by 800-year-old Jedi Masters, vengeful Hutts, shipboard romances, and family revelations. Author Alex Wheeler says she started her assignment with repeated viewings of *A New Hope*. "Then I did my best to put myself in their shoes—to try to remember that for these characters, the defeat of the Empire isn't a foregone conclusion," she says. "On the contrary, it seems like an impossible fight—something noble, perhaps, but also unwinnable."

Wheeler notes that for readers, the *Star Wars* saga is a familiar place but "for these characters at this time, everything is new, uncertain, confusing. They don't know what's going to happen, they don't know each other—and in the case of Luke and Han, they don't even know themselves and what they're capable of," she adds.

"The kid in me still can't get over the fact that I get to put words in Han Solo's mouth. Luke may be the Jedi, but for me, *Star Wars* has always meant Han Solo."

Luke and Leia. But their new friend isn't quite what he seems. In reality he's X-7, an assassin seeking to uncover the Alliance's greatest secret—the identity of the pilot who destroyed the Death Star.

Part of the fun of *Target* is seeing *Star Wars*' classic heroes much as they were when audiences first met them in the summer of 1977, before their lives got

"*A New Hope* really throws these characters' lives into total disarray—the death of Luke's aunt and uncle, the destruction of Alderaan—and I'm looking forward to watching them muddle their way through the chaos."

Annermarie Nye, taking the editorial reins from David Levithan, says the new series has been a collaborative effort



between Scholastic, Lucasfilm, and Wheeler. "We all had ideas of what we'd like to see in a new series, and brought them together to make something workable," she says, adding that after settling on the classic era, she and Wheeler began trading ideas with Lucasfilm's Jonathan Rinzler and Leland Chee until they had "what we all felt was a strong direction that would satisfy longtime fans of Jude's books as well as new *Star Wars* fans just looking to get into the Expanded Universe."

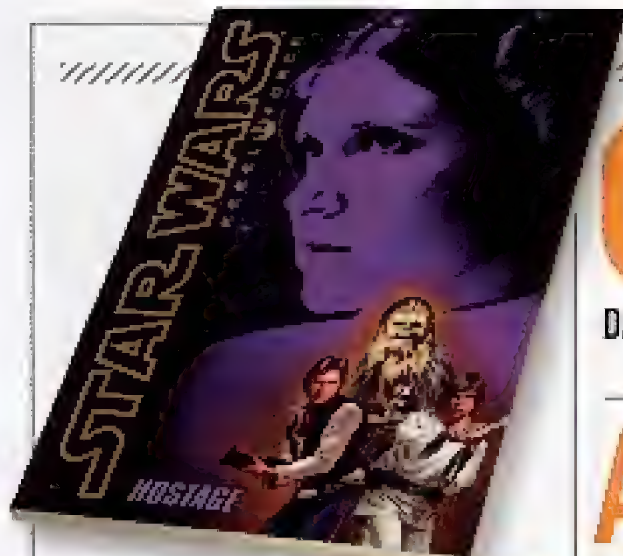
Asked about her favorite character to write, Wheeler has two answers, "From a story perspective it would be Luke, because his character and storyline possibilities are so rich, and he's the one growing and changing the most over the series," she says. "*Rebel Force* captures him at a pivotal moment.

"He's alone in the galaxy—the last Jedi (as far as he knows) and trying to understand what that means."

But "from a fan perspective," she adds, "I'd have to say Han. The kid in me still can't get over the fact that I get to put words in Han Solo's mouth. Luke may be the Jedi, but for me, *Star Wars* has always meant Han Solo."

Wheeler is also enjoying the chance to animate a villain. "The fun of X-7 is that he's the first character I've created from

BOOKS continues next page



COMICS

DARTH KRAYT PLOTS GENOCIDE IN *STAR WARS LEGACY*

WORDS: DANIEL WALLACE

A WATERY GRAVE

BOOKS continued

scratch, and there's a certain freedom to letting him run wild through the galaxy," she says. "The nice thing about him is that he has no past and no personality (at least not that he's aware of), which makes him appear, at first, a rather simple figure. But he's more layered than he realizes, and it's nice to have the time to explore this over the course of a few books."

While the *Rebel Force* books are set just after *A New Hope*, Wheeler and Nye have the entire saga (and the Expanded Universe) to draw on in populating their adventures. Muunilinst, for example, was invented for the prequels and first seen in the *Clone Wars* micro-series, and while there we see Luke, Leia, and Han rub shoulders with Muuns and Dugs. And at the climax of the first book Luke finds himself unwittingly following in his father's footsteps to prove his abilities with the Force.

Wheeler calls fitting the different eras together "slightly terrifying but mostly fun. Working with the classic characters was a bit intimidating at first, because they're so beloved (by me, as well as the readers), and I didn't want to do anything that would tarnish that. But it's a lot of fun to pluck out some of the more interesting and entertaining elements of the prequels and throw them all together to see what emerges. It's one of the great things about working within a universe that has so much complexity and continuity; the possibilities for this kind of overlap are endless."

So what's to come for *Rebel Force*? The second book, *Hostage*, is appearing on shelves at the same time as *Target*, with the third on the way in May and the fourth in September. Asked for some hints, Nye says that "We'll see unexpected tensions within the Alliance—even between our heroes. I don't want to give away too much, but I can say that some characters from previous Scholastic series may have some interesting roles to play in this new era." ☐

Fans have loved the Mon Calamari since goggle-eyed Admiral Ackbar growled, "It's a trap!" in *Return of the Jedi*.

Since then, the Mon Calamari have often popped up in the Expanded Universe, including a star turn in an episode of 2003's animated *Clone Wars* micro-series. But *Star Wars Legacy* villain Darth Krayt has no love for the fishy fighters, and his plans for their extermination will make the seas of their homeworld red with blood.

"Krayt wants to wipe out the Mon Cals as an example of the price of collaboration with the Jedi or the Alliance, and the situation is dire," explains writer John Ostrander. Despite the threat, the Mon Calamari homeworld—known as Dac by the

natives—Isn't about to go under without a fight. A resistance group, the Mon Calamari Rangers, leads the counter-attack, and Ostrander is eager to chronicle their struggle in a setting not normally seen in *Star Wars* comics. "The sea is as alien an environment as space," he explains, "and has its own demands and risks."

The two-part tale appears in *Legacy* #32 and #33. Characters to keep an eye on include Sith scientist Vul Isen and lightsaber-wielding Imperial Knight Treis Sinde. But the real treat lies in the abundance of new military machines. Omar Francia, filling in for regular *Legacy* artist Jan Duursema, has drawn Imperial sea troopers, demonsquids, and similar underwater



The 3-D AT-AT walkers ready to make a splash!



3-D representations
of the sharks:
underwater TIEs!



monsters, and a new line of sea-going submersibles that are designed to resemble animals.

"We have the krakana, a fish-like battleship with four long tentacle arms," explains Francia. "The acklay mobile fortress has six mechanical crab-like limbs and a big bridge-head. The sharks are like underwater TIEs. There's also a new AT-AT swimmer design. I made fully poseable 3-D models of all the new vehicles, which allowed me to put the camera where I liked, render it, print it, and start with the final pencil stage, which is great for creating battle scenes. I'm also mixing 3-D models with traditional illustration for the covers, and I hope they'll look cool!"

The watery warships weren't the only thing that Francia needed to design. With Mon Cal characters on nearly every page, Francia needed to ensure that the alien cast was both recognizable and expressive. "We generally imagine the Mon Cals as puppets, with only a few face movements," he says. "That was my first challenge: make them smile, get scared, get sad, scream. Their designs had to

COMICS MORE NEXT PAGE



COMICS CONTINUED

change a little. The proportions of the hands, feet, and legs, and the movement of the fingers are more like human hands now. Also I wanted to be versatile with the proportions of the head, which is already an incredible design, and try to show different kinds of faces that could separate them from the 'animal species' idea. They are great to explore, and have been my favorite aliens since I saw *Return of the Jedi* as a kid. I hope the fans like it!"

After the action on *Dac*, Ostrander promises to detail the latest happenings

with Cade Skywalker, Emperor Roan Fel, and the rest of *Legacy's* sprawling cast in issue #34. "I'm having fun as we approach our third anniversary and I feel we've barely scratched the surface of what we're going to do," he says. "It's a great time for new readers to start!"

When asked if he can envision *Legacy* hitting the 100-issue milestone, Ostrander is optimistic. "So long as fan interest and sales remain good and all of us involved keep the story fresh and exciting, why not? I know I'd love to be writing it if everyone still wants me there. Heck, it may take 100 issues to get Cade anywhere near straightened out!" ☛

VECTOR GRAPHICS!

THE FIRST TWO CHAPTERS OF 2008'S MEGA-CROSSOVER NOW COLLECTED

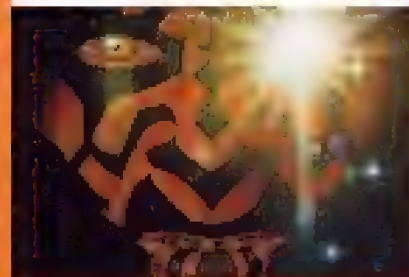
It's the perfect jumping-in point for newcomers to *Star Wars* comics. "Vector," a year-long crossover that ran through four titles and spanned more than 4000 years, is now appearing as a trade paperback.

Volume 1, on sale January 28, collects the first two installments of the four-part storyline. In the first chapter—*Knights of the Old Republic* Volume Five (issues #25-28)—Jedi

Knight Celeste Morne encounters a sinister Sith artifact and meets accused Jedi killer Zayne Carrick. In chapter 2, the storyline zooms ahead 4000 years to the time period following *Revenge of the Sith*. Reprinting *Dark Times* Volume 3 (issues #11-12), chapter 2 stars a well-preserved Celeste Morne as she crosses paths with the misfit crew of the *Uhumele* and the Dark Lord of the Sith, Darth Vader!

STAR WARS OMNIBUS

RISE OF THE SITH



BAD MOON RISING

DARTH SIDIOUS STARTS HIS SCHEMES IN *STAR WARS OMNIBUS: RISE OF THE SITH*

Darth Maul's battle with Qui-Gon and Obi-Wan in *The Phantom Menace* was only part of the story. For many years leading up to that event, Darth Sidious plotted the downfall of the Republic and the domination of the Jedi Order. The second *Star Wars* Omnibus collects six stories that set the stage.

Qui-Gon and Obi-Wan: The Aurorient Express

Written by Mike Kennedy, art by Scott McDaniel. Master and Padawan must save a luxury train from plunging from a cliff.

Qui-Gon and Obi-Wan: Last Stand on Ord Mantell

Written by Ryan Kuhn, art by James F. Jones. The two Jedi investigate a former apprentice and make the first contact with native species.

"Aurra's Song" (written by Del

Reese, art by Ross MacKenzie). Count Dooku's origin is explored in this one-shot story that originally appeared in *Star Wars: Legends Annual 2000: Crisis Run*.

Jedi Council: Acts of War

Written by Gary Brown, art by Brian Folland. One Jedi quells a battle warring by the rest of the council.

Prelude to Rebellion

Written by Joe Keatinge, art by Andrew Ross. Count Dooku starts in this story that appeared before the release of *Episode I*.

Darth Maul

Written by John McCrea, art by Joe Rosendo. Darth Maul is a universal breeding ground for chaos. His war through the galaxy can't be contained.

COLLECTING

DESPITE BEING *STAR WARS*' FUSSIEST DROID, FANS LOVE ADDING C-3PO TO THEIR COLLECTIONS!
WORDS & PICTURES: GUS LOPEZ

COLLECTING C-3PO

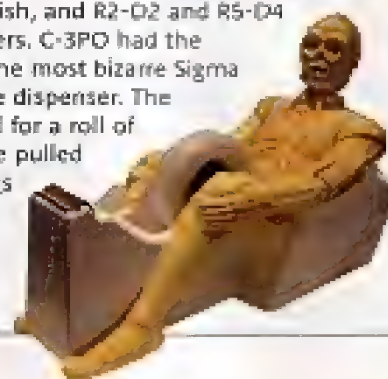
START THE DAY WITH A DROID!

In 1984, breakfast became the most important meal of the day for *Star Wars* fans. It was that year that Kellogg's introduced C-3PO's cereal to the USA and Canada, turning our golden friend into not only an important part of our nutritious breakfast, but also the first character from the saga to be featured on a branded cereal box. Canada, in particular, boasted a number of C-3PO's items that tend to make collectors spill their blue milk! Although C-3PO's cereal came in standard sizes of 13oz. in the US and 350g. in Canada, there was also a limited mini C-3PO's "Kel-Bowl-Pac" in Canada. Despite the name, this had nothing to do with Pac-Man, but was a box that could be peeled open to serve as a bowl. This is easily the rarest variety of C-3PO's cereal boxes, and in high demand by collectors. A C-3PO's cereal cap featuring the cereal logo was also available in Canada, and this obscure premium is similarly scarce today.



STICKING TOGETHER

Sigma was the licensee for ceramic items for *The Empire Strikes Back* and *Return of the Jedi*. It filled this niche with creative uses of elements from the *Star Wars* galaxy such as everyday items like a Luke on a tauntaun teapot, a landspeeder soap dish, and R2-D2 and R5-D4 salt and pepper shakers. C-3PO had the distinction of being the most bizarre Sigma item—the C-3PO tape dispenser. The unusual design called for a roll of cellophane tape to be pulled from between the legs of a reclining C-3PO.



NEVER TELL ME THE "CALORIES!"

The first Star Wars cookie jars were produced by Roman Ceramics in the late 1970s. Although the R2-D2 cookie jar is among the most well known early collectibles, its C-3PO counterpart came months later and is significantly harder to find. The C-3PO cookie jar

consisted of the upper torso of the protocol droid with a removable head to stash the cookies.

Roman Ceramics also used a scaled-down version of the C-3PO torso from the cookie jar to create a C-3PO ceramic bank.



A RARE CARD

One of the most notorious C-3PO collectibles is the Topps "error" card from the green card series. The angle of the photo gave the appearance of an unwelcome protrusion from the droid that Topps quickly updated. Ironically, the updated card is rarer than the original, yet the original has higher collectible value due to the novelty nature.

ASK LOBOT

CLOUD CITY'S COMPUTER LIAISON OFFICER ANSWERS ALL YOUR STAR WARS QUERIES. AS RELATED TO LELAND Y. CHIU



What was Lando's "little maneuver" at the Battle of Taanab?

—Gregory G. [Redacted]

As described in *Star Wars: A New Hope*, *Journal* No. 3, in the year preceding the Battle of Yavin, Lando was in Taanab's Nebula system when pirates from the planet Hrakkar arrived to pillage the planet.

After they damaged his ship, Calrissian, on a bet, agreed to attack the raiders. He hid his ship in the ice ring surrounding Taanab's moon, and when the pirates made their run, he ejected hundreds of conner nets into the center of the attacking fleet.

As the pirates struggled to untangle themselves, Calrissian hit them with ice blocks from the moon's ring, causing even further damage. Finally, Calrissian led the Taanab defense fleet in a cleanup operation and single-handedly accounted for 19 kills.



CAPTURING C-3PO

Claw machine toys have been extremely popular in Japan for decades, and in the early 1990s Takara issued a set of five different plush toys that could be obtained only by playing and winning them in "UFO catcher" claw machines. Collectors could waste hundreds of yen feverishly maneuvering the crane in an effort to grab hold of the exaggeratedly "kawaii" (or cute) plush dolls.



COLLECTING continues next page

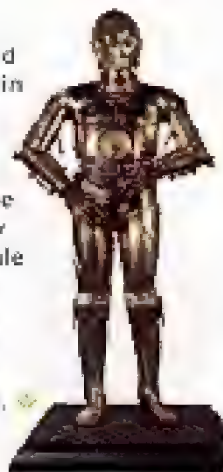


BIDDING WARS!

The Profiles in History auctions have become a leading venue for high-end movie memorabilia, and recent auctions have included prized pieces from the *Star Wars* films sold at high price points. The December 2008 Profiles auction listed the C-3PO pièce de résistance—a screen-used C-3PO head from *Return of the Jedi*. A different lot offered costume C-3PO hands from *Return of the Jedi*. These items were put up for auction by Brian Lofthouse, the property supervisor for the first three films and certainly made some lucky (and wealthy) C-3PO collector very happy!

"LOOK SIR, DROIDS!"

For diehard C-3PO fans, Don Post created a meticulously accurate life-size mannikin of C-3PO with all the details from light-up eyes to the smallest greeblies. Due to the high price point—around \$12,000—few of these statues were made before production ceased. But Sideshow Collectibles recently produced a full scale C-3PO in a slightly different style than the Don Post version. They have been available for pre-order from Sideshow Collectibles' web-site, enabling fans to own the ultimate C-3PO collectible.



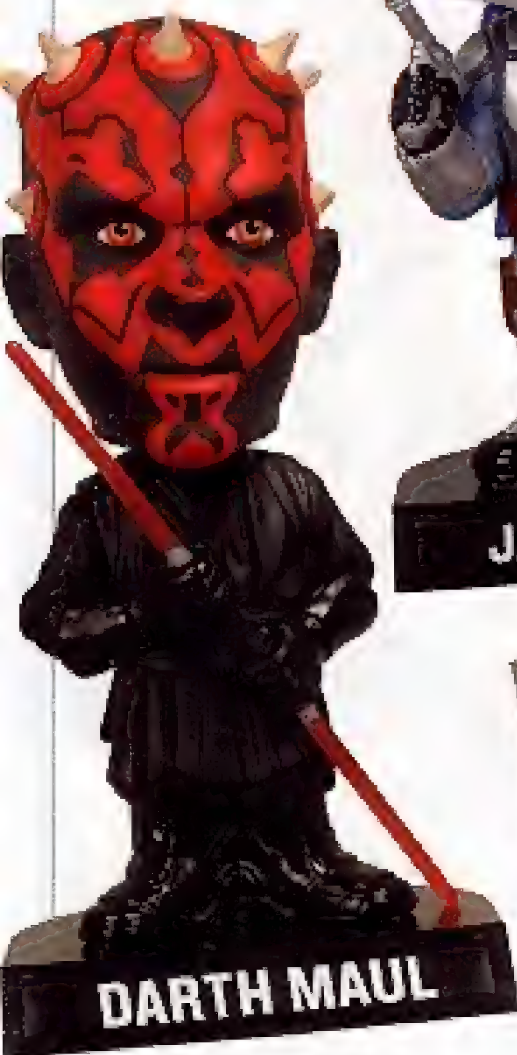
DARK TIMES FOR A DROID?

Although the dark times befell *Star Wars* collecting in most of the world after 1986 as Kenner shut down the *Star Wars* action figure line, Brazilian collectors could buy the Glasslite Company's *Power of the Force* and *Droids* lines in 1988 and 1989. The *Power of the Force* and *Droids* C-3PO figures are molded similarly to their US counterparts, although the paint schemes had significant differences. The card artwork was a major departure from the classic Kenner style, and instead of individual images, all characters were featured on the card in a uniform montage.

TOYS

THE *STAR WARS* SAGA BOBBLES INTO ACTION, WHILE JAWAS AND JEDI VIE FOR SHELF SPACE WITH A PADAWAN'S LIGHTSABER
WORDS: GUS LOPEZ

MUST HAVE!



DARK SIDE OF THE BOBBLE

Funko is set to bring even more nodding-head goodness to the *Star Wars* universe, exploring the dark side of the bobble with bounty hunters Jango Fett and 4-LOM, and a depiction of Darth Maul that might make even the Sith Lord crack a smile. The bobbles show the marvelous attention to detail that has characterized this series, including the requisite battle-scoufs on Jango's helmet and rust-colored details on the bug-eyed 4-LOM. Luke will be the token good guy among these upcoming releases, as Funko also plans to release a Luke X-wing "Bobble Ship," where the body is—you guessed it—Luke's X-wing fighter!

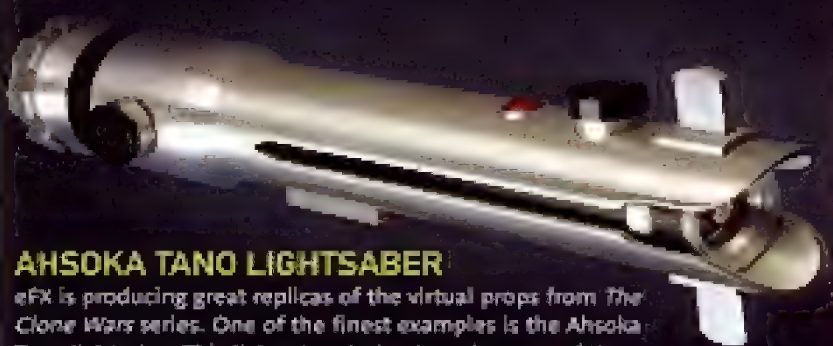


TOYS continues next page

TOYS continued

REAL ACTION HEROES

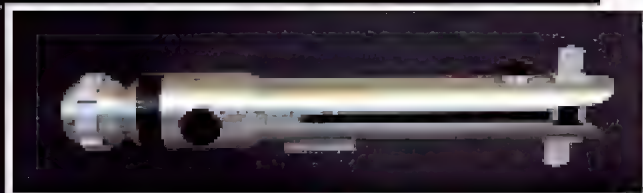
Medicom's "Real Action Heroes" Han Solo figure matches his *A New Hope* look and attire in striking detail, from his hairstyle to the colors on his belt. The *Revenge of the Sith* Anakin Skywalker figure shares the eerie "I'm going to annihilate the Separatists" look from the film, and like the Solo figure, has all the costume details down to the multi-colored food capsules on his belt. There's also a "Real Action Heroes" clone trooper captain with points of articulation along every joint of his armor. Medicom also plans to release a six-inch Jawa vinyl doll that is fully poseable and armed, ready to capture some droids!



AHSOKA TANO LIGHTSABER

eFX is producing great replicas of the virtual props from *The Clone Wars* series. One of the finest examples is the Ahsoka Tano lightsaber. This lightsaber design has elements of the classic Anakin/Luke saber but offers its own unique style crafted by the Padawan.

This piece matches all the details of the lightsaber that Ahsoka takes into battle.





CLONE TROOPER HELMET

eFX Collectibles, the licensee of high quality *Star Wars* prop replicas, recently released the *Attack of the Clones* clone trooper helmet for fans craving their own authentic replica of the helmets worn by the clone army as they were first introduced in Episode II. Ironically, there were no actual helmet props in the filming of the movie since all of the helmeted clone troopers were computer-generated. But the eFX clone trooper helmet is a skillful three-dimensional translation of the movie helmet.

RED FIVE REPLICATED!

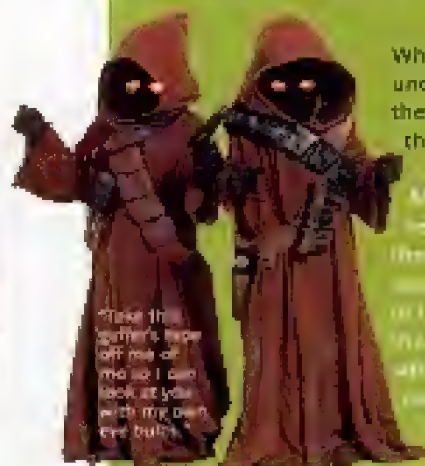
Fans of the original trilogy will be thrilled to hear about eFX's detailed Luke Skywalker Red-Five X-Wing model. Every nuance of the ship, from the markings on the cannons and the weathering to the colors on R2-D2's head, make this piece very much on a par with models created for visual effects sequences in the original films.



ASK LOBOT

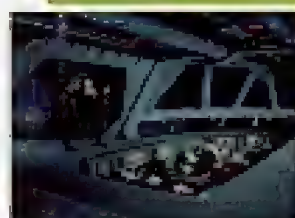


What do Jawas look like under their cloaks? Are they part cyborg, hence the glowing eyes?



"Take this gutter's nose off me or no so I can look at you with my own eye bulbs."

Although *The Force Unleashed* never both shows with their cloaks down, we know they are not cyborgs. The glowing eyes are attached to primitive optical processors called datamatrix embedded in their face coverings to protect their sensitive, red-lens from being blinded and get all of Tatooine's protection.



How can the *Executor* appear in spaceworthy form in *The Force Unleashed* when its construction was not completed until after the Battle of Yavin?

Grand Admiral Tarkin was a man of his word. The *Executor* is several years from completion at the time of *The Force Unleashed*. Shortly before its completion, he sends in a private ferry not far from Raddus; the ship was transferred to the *Executor* shipyard for its final stages of construction.

From what animal was blue milk milked?

Mark Torr, via email

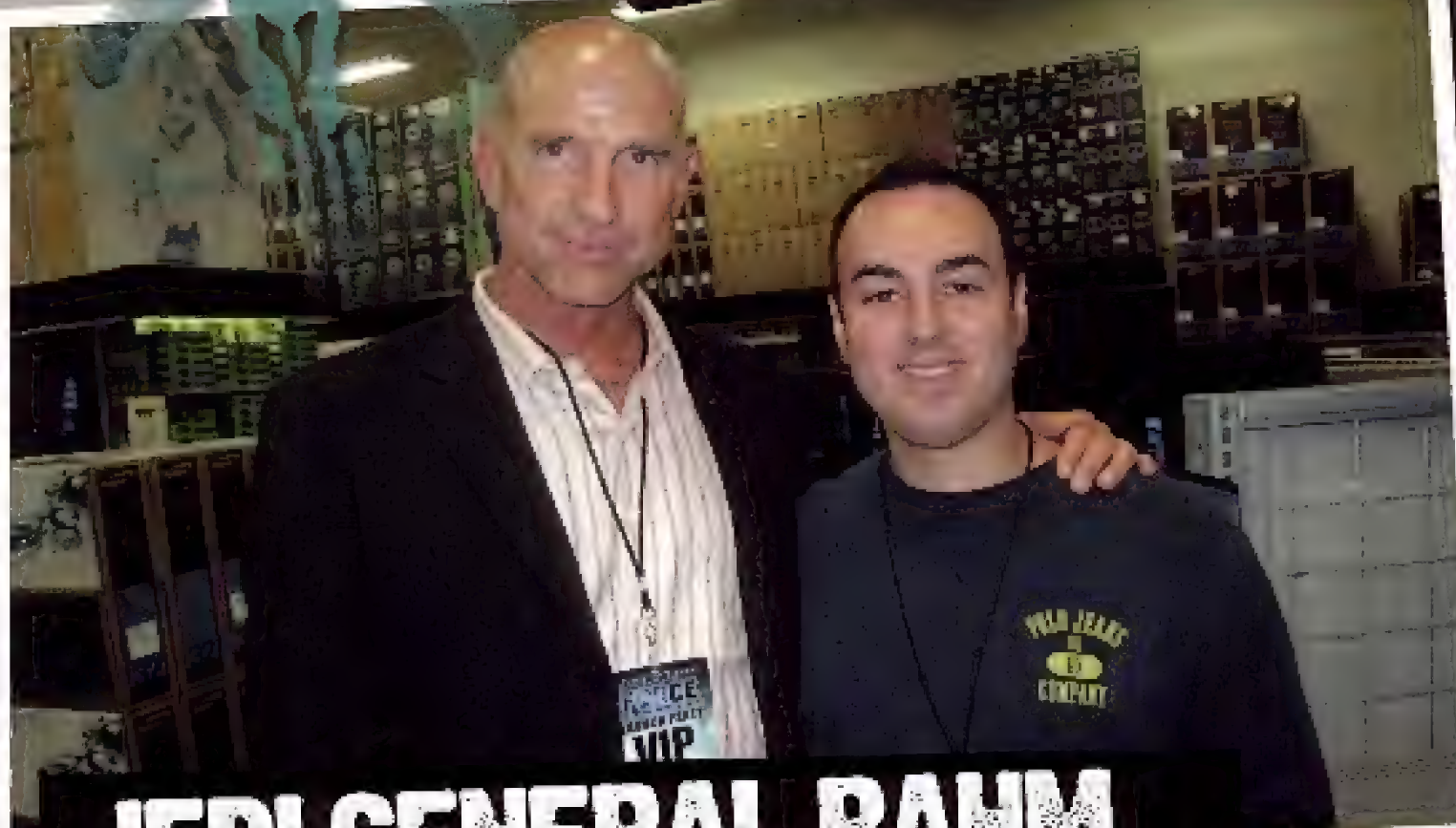
The highly nutritious milk comes from ewes which also provide a source of meat and leather. It should be noted that the 2006 *Star Wars* Fan Film Awards Best Commercial Noddy Winner Blue Milk attributes bluntness as the source of blue milk, though this has yet to become a part of official canon.

Great bull cheese comes from happy ewes. Happy ewes come from happy people.



BOUNTY HUNTERS

MEET THE STARS. SHOW THE EVIDENCE.
WIN THE BOUNTY! INSIDER'S BOUNTY
HUNTER SECTION IS SPONSORED BY
KOTOBUKIYA. EACH WINNER WILL RECEIVE
A FANTASTIC KOTOBUKIYA STAR WARS
STATUE, WORTH AROUND \$100!



JEDI GENERAL RAHM KOTA CAPTURED!

**BOUNTY
WINNER!**

I managed to take this photo of myself with the elusive General Rahm Kota, otherwise known as actor Cully Fredricksen, while attending the launch of The Force Unleashed videogame. Greg Kassabian, California, U.S.A.

A powerful Jedi brought to justice at last! Vader would be pleased!

CAN YOU GO ONE BETTER?

DO YOU KNOW NATALIE PORTMAN? ARE YOU BEST FRIENDS WITH FRANK OZ?
MAYBE YOU'VE ARM WRESTLED AHMED BEST? WE WANT TO SEE YOUR PHOTOS!

WE ALSO HEARD FROM THE FOLLOWING BOUNTY HUNTERS!



LUKE FINDS A PRINCESS!

My daughter, Alexis, and I waited in line to see Mark Hamill and get his autograph at Comic-Con in 2004. Mark's PR man asked to take a picture of us with Mark as he thought Alexis was the cutest thing and wanted her picture!
Julia Flood, California, U.S.A.



A PIESSE OF THE ACTION!

I had the pleasure of meeting Bonnie Piesse who played Beru Whitesun in the prequel trilogy at the Edmonton Toy and Comic show in April. She is even more beautiful in person than on film and was very friendly to the 501st members who attended.
Scot Campbell "Yango" BH-7113 GPR, Badlands Garrison, by email



BEATEN TO THE PUNCH!

Here is my picture of my favorite prequel-era Star Wars celebrity, the great Temuera Morrison. He was kind enough to make my dream to receive a beat-down from the galaxy's most notorious bounty hunter come true!
Brian Nichols, Burnaby, Canada



TALKING TO PORKINS!

We attended our first Star Wars convention as a family during May of 2001 when we drove to Omaha, Nebraska for AlphaCon. Our daughter, Quincy, had a great time meeting all of the guests including the late and much-missed William Hootkins (Jek Porkins).
Kathy van Beuningen-Newkirk, Chicago, U.S.A.



MEETING MAUL!

My sons Cristian, Colin and I had the chance to meet Ray Park (Darth Maul) at the FX International Show in Orlando. My sons got some items autographed by Ray—their favorite Sith! After the signings, Ray took some time to play "cars" with the boys on his table and talk with them for a while. It was a real pleasure to meet with him—he's far friendlier in real life than he is in the movie!
Don McAdams, Florida, U.S.A.

VOL
38

BANTHA TRACKS

BY THE FANS
FOR THE FANS

WIDE WORLD OF CLONES

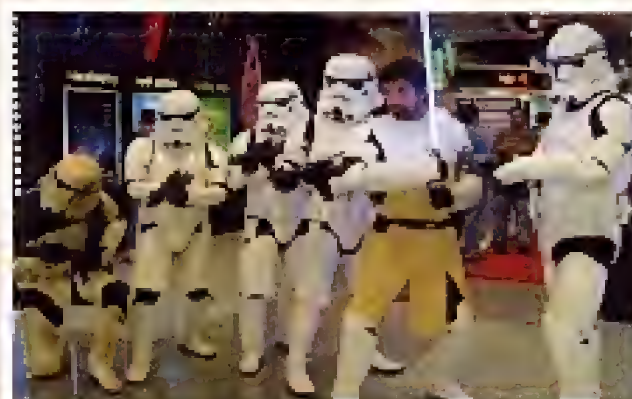
The *Star Wars* galaxy is cloning excitement for fans of all ages. The animated television series, *The Clone Wars*, is thrilling fans each week with broadcasts all over the world. Clone Wars toys, the theatrical release and DVD, the new Nintendo Wii and DS games by LucasArts, plus events at sports games, malls, and fairs give fans reasons to celebrate the continuing adventures of *Star Wars* heroes new and old.



ABOVE: The 501st and Rebel legions headlined the opening of *The Clone Wars* theatrical release in Pinellas Park, Florida, with a host of characters (including Clone Wars personalities), trivia contests, and prizes the members donated themselves. Submitted by Len McKee, photo by Sheila Price.



ABOVE: The mayor of Taipei City, Mr. Hsu Lun King, attended *The Clone Wars* charity premiere in Taiwan, and was eager to pose with members of the 501st. "Mr. Mayor asked us to lend him a lightsaber to hold," reports Roy Wang. Wang and the other Taiwanese Outpost members worked a number of Clone Wars events in cooperation with Warner Brothers Taiwan.



ABOVE: The members of the Philippine Outpost of the 501st Legion scheduled more than a dozen troop appearances to help kick off *The Clone Wars* movie and television series. "Activities included were a 501st and Rebel Legion parade, meet and greet sessions, LEGO clone building games, and more," says Manny Mendoza, Commanding Officer of the Philippine Outpost. Members in this photo, submitted by Mendoza, add excitement to a theatrical premiere in Manila.

BANTHA TRACKS SUBMISSION GUIDELINES

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was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of the official Star Wars Fan Club.

Send electronic files to banthatracks@starwars.com, or send your snail mail to: *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29921, San Francisco, CA 94129.



GET IN TRACKS!



BANTHA TRACKS ART GALAXY- INSPIRED BY THE CLONES!

CLONE TROOPER

Rockin' clone by
Anthony Girelli.



READERS OF ALL AGES HAVE BEEN INSPIRED BY THE CHARACTERS AND STORIES OF THE CLONE WARS ANIMATED SERIES TO SEND IN WONDERFUL NEW ART.

Asajj Ventress, drawn by Joel Evert Liskkonen, proves once again that in the Star Wars galaxy evil can be very, very cool.



Clone Commander
Bly by Corbin Cerny



ABOVE: Midnight Madness in Paris, France. Erwan Le Vexier, who submitted the photo, organized an exhibit of more than 30 years of Star Wars toys at this Toys 'R Us store specifically for Clone Wars midnight madness.



ABOVE: Brandon Moore sent a clone inside a clone envelope—almost a postal clone army! "So if you don't put them in Bantha Tracks I guess I'll try to draw better," writes Moore. "Life isn't easy. If it were, everyone's fan art would be in Bantha Tracks."



RIGHT: General Grievous, by
Joseph Strickland.



ABOVE: From the Cartoon Network Clone Wars event at the Park West in Chicago. Calvin Rodgers (with the blue lightsaber) came with his friends and classmates in a stretch limousine, as the lucky winner of the Cartoon Network's Clone Wars screening party contest. Also pictured are Ashley Eckstein, (Ahsoka Tano in The Clone Wars), and fans Anthony Day (Anakin), Matt Hoffman (Obi-Wan) and Bailey Nicholas (Ahsoka Tano).



ABOVE & RIGHT: William Elizondo, "Darth Fresno" from Central California, captured our attention with his Clone Wars Yoda envelope art. His point, however, was not to show off his artistic ability, but rather his Darth Vader costume. Costuming as Anakin Skywalker since 2002, his ultimate goal was to become Darth Vader. "Being Darth Vader is the most awesome thing ever," writes Elizondo. "The reactions from the kids when they see their hero are priceless. I also love doing charity work with the Central California Garrison, of which I am now a member."



THE WAY WE WERE....



Pete Vilmur, Content Developer at Lucasfilm and the co-author with Steve Sansweet of uber-collectible *Star Wars* books including *The Star Wars Vault* and *The Star Wars Poster Book*, has a long history with the original R2-D2. The first photo of Vilmur and his buddy was taken at the *Star Wars* 10th Anniversary convention, held in Los Angeles in 1987.

"There was a small room with a bunch of original props on exhibit," writes Vilmur, "including Artoo."

The second photo was taken when Vilmur visited the Lucasfilm Archives recently, while researching articles for StarWars.com.



BANTHA TRACKS

GET IN TRACKS!

BANTHA TRACKS

EDITORIAL

BY MARY FRANKLIN

10 • SUMMER 2008

EVERYTHING OLD IS NEW AGAIN

Even though more than 30 years have passed, I remember well how hard I cajoled and pushed my parents to see *Star Wars* back in 1977. I insisted that it was the best movie ever made. That they would be on the edges of their seats and they would thank me for pushing them. That once they saw it, they would never look at movies the same way.

To my complete disbelief, my parents came back from the movie theater unimpressed. They thought *Star Wars* was OK, but "kind of silly." My dad described it as, "just a Western in space."

In my young mind it was clear that my parents didn't have a clue what made a good movie. What did they know anyway? The *Star Wars* films went on to become the most successful of their time, with a broad impact on pop culture iconography. In addition to cultural and financial success, the movies fostered a family of fans unequalled by any other property.

Lately I've been observing interactions similar to those between me and my parents, but now the kid vs. parent exchanges are about the new *Clone Wars* series.

In my circles of friends are parents of young children, parents who have never or rarely watched a *Star Wars* movie, and who are either ambivalent about *Star Wars* or go so far as to say it is not cool. I don't know how this could be, but they are my friends and entitled to their opinions.

Once we started promoting *The Clone Wars* this past summer, I have been amused time and again by reports from these same friends about their kids who, they say, drive them nuts. First they pestered them to see *The Clone Wars* movie, and later to let them stay up on Friday nights to watch *The Clone Wars* series. "Look at me! I'm Yoda!" "I want a lightsaber like Ahsoka!" "I want to be Rex for Halloween!" "I just don't get it," they say. But their kids get it. I have to laugh, because I can hear my own parents saying the same thing to me 30 years ago. "I just don't get it." But we got it, and kids like us grew up as a vital part of the *Star Wars* culture.

George Lucas and his able team have done it again: introduced a new generation to the heroes and adventures in the galaxy far, far away, and to the joys of the worldwide *Star Wars* community—fandom, fun, and wonder that can last a lifetime.

Get in Tracks!
Mary Franklin
Editor, *Bantha Tracks*



BANTHA TRACKS



EXPANDED UNIVERSE

LEGACY OF THE FORCE: SACRIFICE
[2007]

ESSENTIAL TRIVIA

In a 1998 survey, *Star Wars Insider* asked readers to name their favorite characters. Mara Jade was the only Expanded Universe character to appear in the Top 20!

Dark Horse has featured Mara in a number of comic book stories, most notably the comics adaptation of the Thrawn Trilogy, and her own mini-series, *Mara Jade: By the Emperor's Hand*.

During a Hyperspace celebrity chat, Mark Hamill voiced his support of the Mara Jade character. He met Shannon McRandle, who was a model for the character, at a *Star Wars* convention in 2004.

Mara Jade appears in *Star Wars: The Force Unleashed* as a playable character in the duel mode on the Nintendo Wii and PSP formats.



“GOODNIGHT, AUNT MARA.”

LEGACY OF THE FORCE: SACRIFICE BY KAREN TRAVISS, 2007

Mara Jade Skywalker confronts her nephew, Jacen Solo, who has joined the dark side. Pursuing him to the planet Kavan in the Hapes Cluster, Mara engages Jacen's StealthX starfighter in an encounter that causes them both to land on the planet. Aware he would triumph in a duel, she takes refuge in narrow underground tunnels where a lightsaber would be ineffective in close combat.

After ambushing her foe, the fight turns into an uncivilized, brutal physical skirmish. Bringing the roof of a cave down, Mara inflicts heavy wounds on Jacen. She fires off a blaster shot, but the young Jedi dismisses the projectile with a Force wave.

Wounded and increasingly desperate, Jacen loses his advantage. However, he knows that even during a brutal fight to the death Mara's thoughts would be of her beloved son, Ben Skywalker.

DID YOU KNOW...

Shannon McRandle modeled as Mara Jade for the *Star Wars Customizable Card Game* and has appeared at many events and conventions.

In *Jedi Knight: Mysteries of the Sith* and *Star Wars: Galactic Battlegrounds*, Mara Jade was voiced by Heidi Shannon. Edie Mirman played her in *Star Wars: Masters of Teras Kasi*, and Kath Soucie took on the part in *Star Wars: Empire at War*.

Force-projecting Ben's face onto his own, Jacen makes Mara hesitate for a fraction of a second, all he needs to stab her with a poison dart, which slowly but surely kills her.

Elsewhere in the galaxy, Ben Skywalker hears his name repeated as he cries out for his mom, while Mara's husband Luke Skywalker felt a hand delicately brush his hair and realizes that his world has been changed forever.

In the aftermath Jacen takes a new name, one more befitting a Dark Lord of the Sith—Darth Caedus.

WHY IT'S A CLASSIC

Karen Traviss has stated that it was her idea to have Mara die, and that she felt she had to write the scene herself. She also said that she was a big fan of the character, and that writing the harrowing death scene was very difficult for her. Traviss wanted to emphasize the importance of Mara's son Ben, as well as her strong warrior spirit.

NEXT TIME: VADER UNMASKED!



COMING TO YOUR GALAXY....

US NEWSSTANDS: MARCH 17

UK NEWSAGENTS: APRIL 2

HEROES!

MATT LANTER ON VOICING THE CLONE WARS' GREATEST HERO—ANAKIN SKYWALKER!

SIDEKICKS!

THE VOICE OF AHSOKA TANO, ASHLEY ECKSTEIN, ON LEARNING THE WAYS OF THE FORCE!

VILLAINS!

ACTOR DAVE PROWSE SHARES HIS THOUGHTS ON THE DARK SIDE, THE FANS AND WHY HE'S HAPPY TO BE DARTH VADER FOREVER!

GIRLS!

JABBA'S FINEST SLAVE GIRLS REVEAL WHAT IT'S LIKE TO WORK FOR THE TOUGHEST BOSS IN THE OUTER RIM!

PLUS ALL YOUR FAVORITE DEPARTMENTS AND MUCH MORE!



VERSUS: WHO WINS?

Clawdite changeling Zam Wesell just had the edge over dark side warrior Aurra Sing, who was let down by her careless aggression. Wesell preserved her energy, efficiently besting her opponent while retaining her icy demeanor.